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THE MUSIC

OF

THE NINETEENTH CENTURY,

AND ITS

CULTURE.

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LONDON:
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WARDOUR STREET.

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THE NINETEENTH CENTURY,

AND ITS

CULTURE.

BIBLIOTHECA BODLEIANA

METHOD OF MUSICAL INSTRUCTION.

BY

DR. ADOLPH BERNHARD MARX;

TRANSLATED FROM THE GERMAN BY

AUGUST HEINRICH WEHRHAN.

The Author has reserved to himself the right of publishing this Work in French and English Translations.

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MDCCCLV.

174. h. 7.

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By special agreement, dated 2nd June, 1854, I have transferred my right of publishing an English Translation of this Work in Great Britain and Ireland, and the English Colonies, to the firm of Robert Cocks and Comp. in London.

Dr. A. B. MARX, Professor.

Berlin, 5th Nov. 1854.

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TO

HIS EXCELLENCY THE RIGHT HONORABLE

GEORGE WILLIAM FREDERICK HOWARD, K.G. P.C.

EARL OF CARLISLE,

LORD LIEUTENANT OF IRELAND,

THE NOBLE PATRON OF ART AND SCIENCE,

THIS WORK ON MUSICAL ART

IS DEDICATED,

WITH DEEP RESPECT AND GRATITUDE,

BY

THE TRANSLATOR.

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PREFACE.

THIS book—an attempt to disseminate in a wider circle the fruits of many years' experience and observation—was commenced with the pen at a time when Europe, with a few individual exceptions, did not seem to perceive in the Oriental question anything more than a vexatious misunderstanding, or, at most, the outburst of a fire which might, it was thought, be easily and with certainty kept within a circumscribed locality. The work has been concluded, however, under the thunders of cannon, which roll, like the deep voice of prophecy, from Sebastopol even to the extreme verges of Europe.

But what have these prognostics of mighty revolutions to do with a little book on the cultivation of the most timid of all arts?

Even though, in the midst of these mighty events, of which we have as yet seen only the beginning, the art of sound be but as the thoughtless lark that once fluttered timidly in the ashy rain of Vesuvius, which covered the doomed cities with a soil productive of new germs of life; and even though this book be of no greater weight than a stalk of grass or a feather in the nest of the lark; still, reader, whatever be our position and whatever our vocation, we must comprehend that in our persons and with our labours we do not exist for ourselves, but in connexion and living intercourse with the world to which we belong. Nothing exists by and for itself; everything exercises a certain amount of influence upon all things around, and is affected by them in return. The word of the Roman poet, "Homo sum nihil humani alienum a me puto"—I am a human being, therefore all that is human must concern me—will ever prove true, and at no time more so than at the present, since we have stepped into the heritage of the last century—the independent, self-conscious life of the people as nations—or at least have got the knowledge and formed the resolution to do so. But that heritage, in its essence and truth, means universal brotherhood; the fraternization of all mankind in right, in liberty, in light, and in love. He who would stand isolated in his enjoyment, without recognizing the right in others which he claims for himself, cannot exist. He falls and perishes because he resists the tendency and idea of the new period, which idea is no other than that already proclaimed by Christ. We have seen nations lose their liberty and rights, because they could not comprehend the liberty and rights of others, and did not exercise a brotherly feeling in the consolidation of the mutual interests of nations. No single individual, no class of persons, can evade this fate.

A new day in the life of mankind is gradually emerging from a long night. Clouds and mist may for a time conceal its light; may deceive and mortify that over-impetuous desire which dares to measure by its own pigmy step the giant stride of history: but a new day in the history of mankind is a new idea, a new element of

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life, a new power, which spread with quickening flow through all the arteries of the human race. As the mythos of ancient Greece made all the gods descend into the night of Tartarus, and in their stead led new gods up to the heights of Olympus, so the history of the world even this day perceives, in the leading ideas of nations, divine powers which determine and limit everything, both in the whole and in detail; until, their gradual decay spreading everywhere voidness, lassitude, and want of satisfaction, a new ruling power starts into existence. The most excited times in this abrupt change from the most unsatisfactory condition to a sudden gleam of hope, are those in which occurs the break between the old and the new state of things. In such a time we, with our art, are now living.

We musicians, also, must learn to comprehend that we do not live with our art for ourselves alone, like the thoughtless lark in her furrow; but with and for the whole, receiving from and being ruled by it, and giving back in turn that which we could not possibly possess or accomplish if standing in an isolated condition.

Thou, who callest thyself an artist, who demandest to be treated as a friend and confident in our temple—wilt thou merely gratify thy own peculiar taste and predilection? Wilt thou lose thyself in the dreamy twilight of undulating sensations, depriving all other feelings of their energy and power? Dost thou seek to gratify and confirm thy self-complacency in the astonishment of the uninitiated? "Let the dead bury their dead!" All this has had its day. Whilst it becomes new, tomorrow it is already gone and past. It is the food of yesterday that savoured pleasantly, but satisfied only for a time.

Wilt thou be an artist in reality? Then become a complete man. Wilt thou have art in its truth and fulness? Then nothing less than the truth and fulness of man's existence can be its contents.

If then, in order to be true artists, we must be men—complete men: how can we be such, except in the full consciousness and full enjoyment of right, freedom, light, and love? How can we be artists, or teachers of art, unless, being filled with these ideas, we work for them with earnest zeal? without belonging entirely, with heart, and thought, and deed, to that bond of brotherhood which holds the "millions in embrace," which unites and purifies and elevates all nations of the earth?

This alone is that which is truly eternal, and of eternal vitality and value, in art as in man, in the individual as in nations. That which concerns ourselves alone, is transient and worthless.

This, also, can be the only worthy and beatifying object of the coming times. The moving circle of the centuries, also hears the call of the Eternal: "Let the dead bury their dead!"

This and nothing less, and only this, is also the highest and last aim of the school of art, however distant and however weak may be its movements. Teachers of art and artists belong to mankind, and to that which is eternal in man; upon this sun they must fix their bold and free and loving gaze, and draw in their draught of immortality from his radiant sea of light.

Berlin, Nov. 5, 1854.

ADOLF BERNHARD MARX.

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PART I.

THE MUSIC

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CHAPTER I.

THE NATURE AND OBJECT OF THIS WORK.

The Object for which this Work is intended.—Communion among Teachers. The Music-master.—The Teacher, the Artist, and the People.—The Qualifications of a Teacher.—Extent of the Field of Instruction, and Necessity of a Division of Labour.—The Profession, a Sphere of common Interest and Fellowship.—Sceptics.

At a time like the present, when all the relations of Europe are disturbed, when all minds are excited, and all interests—whether of a political, religious, social, or industrial nature—are left unsatisfied and anxiously waiting to be appeased: at such a time, the lover and disciple of art cannot refrain from asking questions, like those which are now so common—"What is *our* present position? What have *we* got, and what do *we* wish to obtain? What is needful for us, and whither are we going, or towards what are we drawn by the force of necessity?" In our art, too, as all will be ready to acknowledge, much has been achieved and great things gained. Not only has its number of votaries infinitely increased, but it has also assumed, in two directions, a character too important to be overlooked, and sufficiently complex to require a thorough examination.

One of these directions is that towards the past. The creations of our forefathers are now no longer known only to the learned, nor lie dormant in rare and inaccessible libraries; they have again come to life, like those grains of wheat which, after four thousand years' concealment in the hands of Egyptian mummies, were sown in our soil and brought forth fruit. The works of Bach, Eckard, Schütz, the Gabrielis, Palestrina, and Lattre, have again become accessible to every lover of music, and have been frequently performed and analysed. The past is no longer a hidden treasure, but has become the property of our times, and every one may avail himself of it, according to his capacity and inclination.

The other direction is that which leads towards the future. Since the days of those artists whom we call our "classics"—even since the time of Beethoven, the last of them—men of talent have constantly opened new roads to the player on "the world's instrument," the piano; they have created, or intended to create, new forms of vocal and orchestral composition; "the opera of the future" has been proclaimed, and there are even some to whom the time of promise seems to have arrived. On the other hand, there are not wanting those who cling to the forms and

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traditions of the "classical times," who keep aloof from that which they deny to be a "progress," looking upon it rather as an aberration, or even as a sign of the decay and impending ruin of their art.

And literature has taken a lively interest in these matters. Questions regarding the signification and value of musical art and its propagation, the importance of former creations, and that which the future is likely to bring us, have been started with earnestness and warmly discussed. The question about the future, in particular, could not fail to agitate the minds of men, at a time when the existing state of things cannot possibly satisfy, when every one yearns for a better future, and, as far as in him lies, labours for its realization.

These are questions of interest and importance to every one who takes a conscious part in the life of nations; they belong, in fact, to the vital questions of our times. But no one is so deeply concerned in them as the *teacher;* he whose calling it is to spread the culture of art, to make accessible and comprehensible its existing productions, to impart to his pupils the necessary knowledge and skill for their proper performance, and at the same time prepare them for every demand of the future. As the expounder and warder of the treasures of the past, as well as the present, and as the labourer for the future, he cannot evade those questions. He, above all others, must feel it his duty to attempt a solution, not theoretical only, but also practical, a solution which shall lead both to a clear perception and an active exertion.

As a teacher, and for teachers, I take up these questions, hoping to make them fertile, not only for the abstract understanding, but also for the practical preservation and culture of art.

We are accustomed to look upon a book as the exclusive production and property of its writer. In one point of view, this is certainly true. The work was conceived and matured in the mind of the author, it was born through the power of that mind; his was the labour and anxious care, his the first reward—the consciousness of a duty fulfilled—and his the responsibility. From another point of view, however, it is equally undeniable that not only the labours of preceding individuals, but also the often undefinable influence of contemporary art and artists, the current of the times, and the character and position of the nation to whom we belong, may claim a share in the authorship of every work which springs from the life and genius of the nation, and the spirit of the times. This claim applies to all productions of art, though apparently of a purely personal and individual character; even works of science can scarcely repudiate such a co-authorship. We are all borne forward on the waves of time and by the current of life around us; though some of us may be floating beneath the surface, while others raise their heads above the heaving surge, and even cause small eddies in the rolling tide. It is our reward and consolation, nay, it constitutes the very essence of man's nobility, that he is not carried along senselessly like a piece of wood, but that he perceives how the current runs and whither he is carried; that he does not lose sight of his destiny, but floats on, bravely fighting his way, or, if it must be, bravely and cheerfully sinking, rather than submitting to be carried in a direction which he knows to be wrong. Mankind is the tide of which each individual forms a wave, a pulse of life, on which depends the existence and salvation of the whole.

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Keeping this in view, I desire, above all, that my book may not be considered as my exclusive work and property. Much as I have thought, studied, tried, and experienced, during my long professional career, I never have had the presumption to set myself up as the teacher of my brother teachers, to whose preceding or contemporary labours, I, on the contrary, must always own myself a debtor, as I gratefully acknowledge their stimulating influence on my thoughts and actions, even where it has been less defined and obvious. I write this book with a different feeling, and for a different object. What all of us, others as well as myself, have perceived and discovered in the course of time and under the impulse of artistic life, that I intend to collect, as the quiet lake collects the streams and rivulets of the surrounding heights. I would wish my book to be considered as the common production and common property of all who are concerned in its contents. And, indeed, what is it, and what can it do, unless my brother teachers take it up as their own, become its willing instruments, and practically complete and perfect its design? This book is to collect the results of real life, reflect the lights that have arisen in the friendly or hostile contacts between life and art; it is intended to establish fundamental principles, to throw out hints that may guide us whilst so much is dark in art, and also in the human breast. All this can only become a living and fertile reality, by its being carried into our schools of art and educational establishments. It is as necessary in art as in every other concern of life, that those who invent, and those who examine, improve and apply, should go hand in hand with brotherly love; that every one should unite his own interests with those of others, and find his gain and reward in the gain of all. Each of us is merely a link of the electric chain through which flashes the spark that is to kindle a light among the people. No one forming a link of this chain is to isolate himself from the rest, no one is to neglect his portion of the work; every one must be ready to receive, that he may be able to give, and freely to dispense whatever he may have gathered or matured.

But who, among all that are engaged in mental labours, feels the want of brotherly communion so much as the teacher? No teacher depends on, or labours by himself alone, because no one has the power, or the time and opportunity, to complete the education of those entrusted to his care, altogether by himself and without the co-operation of others. But he who is engaged with him in the same work must necessarily operate against him, unless the efforts of both are guided by the same spirit, directed to the same point, and, as far as possible, supported by similar means. Misunderstanding, suspicion, anxiety about personal interests, differences of opinion, as well as position, may, indeed, offer an obstinate resistance, and tend for a time to pervert the mind of single individuals; but, ultimately, the want of hearty co-operation must make itself felt, and real brotherly communion among the members of the same profession will appear an indispensable condition to a perfectly successful *and cheerful* labour in the field of tuition. This necessity once felt and acknowledged, mutual understanding and goodwill may be expected to follow, and the harmonious exertion of all will conduce to the prosperity and happiness of each individual. Nor could he be called a teacher of the right stamp, who would obstruct the common work, or look coldly on its success; for, what is the object for which a true teacher labours, and what the reward he expects? He

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wishes to awaken in his pupils an interest in his instruction, and qualify them for the object of it, that they may become rich and prosperous in the life of art, and that art may continue to live through their love and power. Is there in truth any other reward that could compensate a faithful teacher? The artist, with loving ardour and in blissful solitude, completes his work by himself; his own conception and creation are his world, and constitute his highest—often his only, though over-abundant reward. But what is the case of the teacher, who is anxious to share with his pupil the fruits of his studies and labours, to communicate to him that knowledge and experience which may have cost him a life of toil and care? Does he know that his labours will not be vain? That he will be satisfied with his own work when it leaves his hands? Who is sure that he—another Epimetheus—may not be constrained to deny and turn away from the object of his fostering care, when it appears before him in the shape of a lovely Elpore? Is he certain that his love and labours will be recollected when the work is done; even by him in whom he planted and nourished it with the most ardent devotion? In most cases he will be dismissed without honour or reward, unless he has ennobled and rewarded himself beforehand by that feeling of brotherly communion, which is the only certain basis of success and happiness in his profession.

And lastly, who among all classes of teachers stand more in need of mutual understanding, goodwill, and co-operation, than music-masters, dispersed as they are amongst the people, without the bond of common instruction or established institution, and utterly unprovided with public libraries and other means of information, such as have been collected so abundantly for every other teacher? Who and what are these music-masters? Look at the chequered multitude that crowd into the field! By the side of the teacher regularly prepared and trained for his profession, you behold executive and creative artists, who either have already expended their best powers, or are preserving them for a more favourable occasion; little considering that the calling of a teacher is totally different from theirs, and requires powers of a diametrically opposite character; the young composer who with a heart-felt sigh tears himself from his first dreams of success, from his half-finished symphony, or his never-ending studies, that he may help and counsel others, while his own work is still undone, and he himself in doubt or darkness. There is the noble champion returned from the hot campaign of triumphs that were doomed to end in disappointment; there is the *virtuoso*, who yesterday was revelling in the applause of the multitude, and to-day looks aghast at the enigma of empty benches—all feeling at heart a secret longing for a more secure and quiet occupation, and the hope of bringing up others who may carry on the work which they must leave behind. Then, there are those crowds of singers, orchestra players and others, professionally and honestly engaged in the service of art, but whose skill and fitness for their work have proved inadequate for their support; lastly, all those whom fancy, ambition, or absolute want have drawn from other fields of occupation into the arena of the music-teacher. And yet, all these, however different their individual motives or desires, are walking in the same path; the spreading of artistic culture is both their common aim and means of sustenance. They all must feel most deeply interested in every thing that promises to promote that common object of their labours and desires; and though some may for a time be unconscious of the fact, or lose

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sight of it, no one can openly deny it without relinquishing that object and undermining the very foundation on which he builds.

Each of us has an undeniable claim to the exercise of that personal freedom which allows him to choose and follow his own calling. And yet it is not for our own sake that we are called to a work. The object of our labours, as well as the means we employ, are not to be subservient to our individual desires or caprice. We all are bound to acknowledge, and do acknowledge in our innermost conscience, the higher duties we owe to the genius of the people among whom we live, and the art we serve. He in whom this consciousness has been suppressed, who, from indolence or for the sake of personal and transient advantages, denies the higher obligations of his calling, and thus its real nature: that man will find his hands too feeble for the work, and all the gold he thinks to have amassed will at the end—as in the legends of the people—turn into withered leaves, or weigh upon his wearied back, a load of stones and useless rubbish. If all of us had lost that conscience, or if no one were willing to obey its call, then might we know for certain that art had passed through one of its epochs, and that the honour of its resurrection would be reserved for future and better times.

The times in which we live are but too much calculated to raise such a momentous question in our minds. But we, who feel our calling to be independent of the smiles or frowns of fleeting days, will not allow this question to paralyze our hearts and hands, though it should make us sober and circumspect. Whatever answers may be found, a voice within us bids us persevere with faithful love unto the end. It tells us that if our service and voluntary labours are to cease, we need not fear that utter ruin or the degradation of mankind will be the consequence. It will be only a sign that other ways and means are about to be adopted for the purpose of purifying man from selfishness and pharisaical hypocrisy, of imparting to him a clearer knowledge and that universal brotherly love which has been promised to the world, but which those very persons who bear the name of Christ most frequently upon their lips seem least inclined to practise or allow. When we shall be sure that this is coming to pass, that the nations are called to a higher phase of existence, then will we musicians joyfully allow the clear, prophetic word and the active deed to rouse us from our moonlight dreams; then may the harps be buried beneath the dust of mouldering halls, until they shall be wakened from their slumber to sound the jubilant song of victory in higher spheres. But, if such future should not be in Heaven's decree, then let those harps be mute for ever; yea, let them be broken and shattered to pieces, rather than that we should see them degraded and disgraced, like Samson's consecrated powers, to gratify the licentiousness or thoughtlessness of our oppressors and destroyers.

It is for these reasons that I should wish my book not to be considered as exclusively my own. Its subject rises high above the narrow circle of personality, as the motives of its composition reach far beyond the aim of individual intentions It is not mine alone, either as regards its object or contents; but it is the common property of all who are concerned in its subject matter, of all who work with us, or wish to share the fruits of our labour.

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What, indeed, is the isolated music-master with his individual power and narrow sphere of action, when compared with the united knowledge and skill of all the teachers collectively and the vast field of their operations? Must not every one feel at the first thought how little he alone is able to contribute, and how greatly he requires the support and co-operation of others to make up for his own deficiency? Is it not at once apparent how much a mutual understanding and a combined action, as far as they can be brought about by literary or any other means, must increase the power and effective operation of every individual member? Every step towards this object must be a source of gain to all and to the common cause; any sacrifice for its attainment is only apparently such, for it carries with it its own reward, and this reward reveals itself immediately.

But is it possible to speak of the teacher without remembering the artist whose works he has to make understood? or the people that gave existence both to the artist and the teacher? These three individualities are quite inseparable. The artist has received his mental tendencies, his education and position, from the people among whom he was born and brought up, while the instruction of the teacher has aided him in the development of his talents, and made him properly fit for his calling. What then the fire of his creative genius brings into being—the ripened fruit of his labour—he offers to the people to whom he owes so much; it swells the treasury of life and culture, while, in the teacher's vineyard, busy hands are training plants, or sowing seeds for future times. The artist and the teacher can do nothing without each other. Without the artist, instruction can have no object; without instruction, the artist would neither acquire the power nor find an opportunity for the exercise of his calling; both artist and teacher together constitute the combined organ of that spirit which moves the people to whom they belong, and by whom, for whom, and through whom, every thing is and must be done, although short-sightedness or self-conceit and arrogance may be inclined to doubt or hide the fact.

But then, and lastly, is that nation to which we belong the sole proprietor and guardian of art? does that art, which with well-meaning partiality we cherish as our own, comprehend the task and powers of the whole human race, or even of this one period of time? How many different powers, inclinations, wants and feelings are united in one single man! and how different is each successive day from all others; how different are its pleasures, wants and duties! How different again the gifts and callings of various individuals, and even in the self-same calling what a diversity of powers and inclinations. But how does this diversity increase when whole nations pass before our mental eye like single individuals, and when centuries of time are comprehended in one fleeting thought! And yet this boundless ocean with its waves and countless drops, this endless host of animated forms, each called into being for a purpose and destiny of its own; they are all one, they make up the life of mankind that heaves its waves through times and nations, and in which nothing exists or can be comprehended by itself. This poor self—rich only in the contemplation of the richness of the whole,—this particular nation, this century, this art, and this particular period of culture; what is each, taken by itself? and how can its value, wants, and powers be estimated, except when taken in connexion with the

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whole? In this connexion nothing is little or useless, for every thing has its purpose; nothing that passes away is lost, for it has fulfilled its destiny, and continues to live in the spirit of the whole, from which it emanated, and to which it has returned. It may again appear, though in a different form, like the immortal soul which the Hindoo believes to pass from one body to another.

What has been here expressed in general terms, is practically exemplified at every single moment of artistic life. You hear a little ballad: how many things have been required to co-operate in its production! There is first the language: how many centuries and generations have passed away, what storms of passion, what tides of emotion, what mental labour, what diversity of social and physical influences have contributed to make it what it is. Then the poet had to be born, had to perfect himself, had to wait for the hour of inspiration and the proper state of mind to produce this poem—and no other but this. Music had to be advanced so far, and the composer had to acquire such knowledge and skill as to enable him to clothe the poet's thoughts and ideas with the ethereal body of sounds; singer and accompanist had to be trained; and lastly, the hearer himself had to be prepared for the reception and due appreciation of this work. Thus the whole development of language and art, the education, culture, mental condition and feeling, not only of the poet and composer, but also of the performers and hearers, enter into the creation and effective reproduction of that little song.

In this manner our inquiries into the wants and duties of a music-master, as a single individual, expand and take a higher flight as we proceed. From the contemplation of an individual case we are led to that of the whole class, thence to the higher union of artists and teachers, afterwards to the claims of the people, until our view at last takes in the different times and nations, and all the manifold directions in which the human mind has been, and is, and may be, active in the field of art. It is only from this last and highest point of contemplation that the whole—the confluence and connexion of all particulars—fully reveals itself; and it is only in this whole that each individual may clearly perceive the extent and limits of his calling, his wants and hopes. Once in his life, at least, the music-master also should have climbed up to this highest point of eminence to gain a perfect view of his field of action, to perceive fully and distinctly the nature of his calling, its duties, means and last reward, and thus to get a certain basis for his life and labours. How can I hope to teach successfully, unless I know the powers and means that are required both in the teacher and the learner to make success secure? How can I point out to my pupils the true end and object, if I myself see neither of them clearly? How dare I venture—if selfishness, that most deceitful of all inducements, be not my only motive—to teach an art of which I have not fully ascertained what it will yield—not in appearance only, but in reality—to him who takes it up, how it will work, what it will do for him, and he for art? And, lastly, how is it possible that I should exercise my calling with ardent zeal and persevering love, if, aided by a knowlege of the past and present, I cannot look some distance into, or form a faint idea of, the future; that future to which the efforts of a teacher are chiefly directed, as it is to bring to maturity what he has planted in the youthful mind, and to reap what he has sown.

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Many and most important, indeed, are the things a music-teacher is called upon to consider, and great the demands he has to satisfy. He must comprehend art in its nature and past developments;—he must have clearly perceived its present importance, and its relation to his own times and the nation to which he belongs;—he requires the power of looking into the future when those he teaches shall act for themselves;—he must have studied human nature, must know how to treat mankind properly, and how to make them fond of his art; how to find what they desire and what is good for them, what they are able to accomplish, and where they are likely to fail;—with the knowledge of art he must combine skill of execution; with that of man, experience, tact, readiness of means, and that sympathy and love without which all labour is barren and cheerless;—his scientific knowledge must be assisted by pedagogical skill, and that kind of instinctive discernment which enables him to find the right way and method where rules and precepts can no longer guide him:—lastly, his position must be a sufficiently independent one; he must neither be overwhelmed with work, nor be in want of pupils; he must not be altogether absorbed in his profession, neither must he be drawn away too much from his calling;—to sum up all, a music-master, in order to be able to fulfil all the duties of his calling, must be not only an artist, but also a teacher, an experienced trainer, a thinker, a man of action, and a man of the world.

Who is there that can boast of all these qualifications?—No one.—There is not a single individual who will pretend that he knows and possesses every thing comprehended in the above fugitive enumeration.

Should not this be a powerful inducement for all of us to draw near and assist each other, and thus mutually supply the wants and short-comings of which no one can pretend to be free?

But there is one thing more which involves the necessity that all should unite in the performance of our common task. Every music-teacher may consider himself, if he pleases, as perfect and superior to all others in his particular branch of the profession; but it is quite certain he cannot be such in every department. Composition in all its branches, vocal art, performance upon every instrument—not to mention the purely scientific doctrines of philosophy, history, &c. &c.—are all included in the universal culture of art, and necessary for its existence; among all of them, also, are divided the inclinations, talents, and requirements of our pupils. Nay, if I may be permitted to allude, in anticipation, to one of the most important objects of musical education—the development of those different powers which we are accustomed to comprehend under the term of "musical talent"—it will be found that, although those powers are more or less required by every musician, there are some branches of musical culture more favourable to the development of one or other of them than others. Thus, e. g. the sense of tone (what we call "ear") is more exercised in singing and in playing on stringed instruments than in the practice of the pianoforte, on which the tonal relations are indicated by the external arrangement; while, in the former cases, they have to be determined or discovered by him who sings or plays. Rhythmical feeling, on the contrary, is more easily developed on the pianoforte than in singing or on wind instruments, where time and accentuation do not depend upon the sense of rhythm alone, but also upon the perfection of

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the organs of voice and respiration. Here, then, we may already perceive what an advantage it is, even to the individual music-master, to be acquainted with more than one branch of musical culture. The advancement of art as a whole, however, requires a knowledge of all its branches, and this, as we said before, no single individual will pretend to possess.

Every one, therefore, must acknowledge the necessity of a division of the common task between different classes of teachers. It is difficult—and generally attended with injurious consequences—to conceal this necessity either from ourselves or from others; and this may, perhaps, be seen nowhere so plainly as in the department of vocal instruction. A singer requires both a well-cultivated voice and an extensive knowledge of art; but how rarely do we meet with a teacher capable of fully supplying both desiderata. Most professional singing-masters look upon the training of the voice as the all-important, if not the only object of instruction, while their competitors and rivals—composers, conductors, pianoforte-players, &c.—conscious of their superior scientific knowledge, direct their efforts chiefly towards the intellectual side of art, but have neither the means, nor the time, or patience, properly to cultivate the vocal organ of their pupils. The consequence is, that, while we have very few singers whose schooling has been in every respect perfect, we meet with many possessed of considerable knowledge of art, but with an imperfectly cultivated organ, and many others whose vocalizing is faultless, but who are deficient in knowledge and artistic comprehension. This is one of the many obstacles to the true advancement of art, and has especially prevented our more profound German music from being as highly and universally appreciated as it deserves.

Thus every thing declares to us musicians "division of labour" as a prime necessity,—combination and co-operation as a second. In proportion as a field of operation widens and expands, the necessity of that division becomes more imperative; this we experience in trade, in commerce, in natural history, in chemistry, and in every thing else. On the other hand, the more steadfastly we keep in view, in every branch of undertaking or speculation, the nature and object of the whole, and the more diligently we seek for and apply that which is common to different branches, the more rapid and sure will be the growth of the whole, and with it the advancement in every single branch, and the success of each individual member.

This communion of means and purpose, this fraternizing between those who walk in the same path, is emphatically the question and problem of our time. Still, however, it is no new idea. We trace it already in the mysteries of the ancients, in the hetæriæ of the Greeks, in the planting of the Christian church, in the town-leagues and the freemasonry of the middle ages, in the most glorious moments of the great French revolution, as well as in the great work of Germany's liberation; in short, wherever a nation has risen to take a step in advance. It was the prevalent idea of that last memorable year, so full of errors, and yet so full of hope for the nations*; it is always the spring and object of hope in music no less than in science and in her sister arts. Great is the power of this idea, and great the happiness and confidence which it creates. It reaches beyond the fears and doubts that weigh upon the timid mind; it outlives the schemes and trickeries of the factions,

* The author alludes to the year 1848.—Tr.

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who, under the semblance of union, commence with division and seek for points of dissent, instead of strengthening the bonds of harmony and love.

Nor let it affect us, if wiseacres sneeringly point to the proverbial strife and jealousy among musicians. There is, indeed, but too much of it! In former times, in Italy, it has even led to the use of the dagger and poison; in our days, it causes slander and backbiting; it makes us decry every thing that is new and great, so long as it has not been generally acknowledged, and slavishly adore it when it can be no longer denied or treated with contemptuous silence. Nay, this internal discord arises from the very nature of our art. Music is so intimately connected with our own individuality, it belongs so entirely to the mysterious world of our own personal feelings and inclinations, as to force every one of us to commence with and stand by himself; and it is by no means an easy work—but whose reward, artistic and human perfection, cannot be otherwise obtained—to conquer and go beyond ourselves, to expand our views and open our heart to the riches of the outer world! But if it be true that the peace and happiness of all, as well as the perfection of art, cannot be attained, except by self-denial on our own part, by freeing ourselves from the trammels of conceit and jealousy, and extending our hand willingly and joyfully to every member of the brotherhood: then it is also our duty not to despair, nor to shrink from the task. I myself bore for the period of seven years (until other duties imperatively called me away) the burthen of a Musical Gazette whose columns I opened, not for the sake of advocating my own views, but in order to afford every musician an opportunity of expressing his opinion, even if his views were opposed to my own. It was my wish to encourage my brothers and colleagues in the profession to speak for themselves, to stand up in their own right, and no longer silently to submit to those who had no business in the matter, and yet usurped all the talk. What I then only partly succeeded in effecting, has since been further carried out, and received due acknowledgment.

Schumann, Wagner, Berlioz, Liszt, and Hauptmann have proved that literary occupation and art may be united in one and the same person, and that it was only idleness or diffidence which tried to screen itself behind the notion of their incompatability. We must have patience in every thing affecting a community. The progress of the masses resembles the flowing tide; every wave that dashes forward against the shore seems to be rolling back as far as it advanced. So, when a new idea has exerted its impelling force upon a mass of people, doubt, the spirit of contradiction, and the fancied endangerment of private interests, endeavour to reverse the movement. But fortunately mankind are not fixed to an immoveable point of suspension, like the lifeless pendulum that sways to and fro until its motions cease. Progress—and not inertia—is an irresistible power, for it is linked with the eternal destiny of man. But that this progress should take place slowly, in the form of action and reaction, is necessary for the sake of freedom, and in order that the weak and timid may join the movement from their own free will.

And now arises the question: what can and ought to be done in the first place to promote such a communion among teachers?

The first thing necessary, is, that we should come to an understanding about the object we have in view, and the means by which it is to be attained. We shall then

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find what we have in common, on what points all of us are agreed, or may be made to agree. This field of common interests and unanimity of opinion, and not those points on which we disagree, must be made the basis of our operations; for, otherwise, we shall only have more quarrels instead of peace, more division instead of union, more mutual obstruction instead of friendly aid, and final ruin instead of final success.

And it is the field of musical instruction which must become this arena of peace —not an ostentatious *Campo Santo* for dead corpses, dressed up in order to be exhibited and then put away with unfeeling indifference as things that have had their day—but a field full of delights for those that labour in it, and full of promising germs for future harvests. The field of musical instruction must be this field of peace. In the artist and in his works the creative fire burns without restraint, and the right of complete and independent individuality overrules every other consideration. The artist, as we have said before, finds his world in himself and in the creation of his mind; he gives himself up to the inspirations of his genius, follows his own inclination, and is cut off from all communion with the rest of mankind, until he has completed his task of love. The teacher, on the other hand, cannot commence and carry out his work by himself and independently of others; it is from the beginning to the end connected with the people around him; for it is only in and through his intercourse with them that it can exist or be imagined. In his sphere, therefore, mutual understanding and communion of feeling is not only indispensable, but also attainable; and when once attained in this field, it must and will spread over the whole realm of art.

The nature of art and its general relation to man; what it is, what it offers to him at present, and what it may promise to be and demand from him for the future; —what is the object and aim of artistic culture, both to the people in general and the artist in particular, and how far it should be carried in either case;—what is the extent and what are the different objects of artistic instruction;—what its auxiliary means and accessory studies;—who and of what description are our teachers, and what are their means;—what powers exist and have to be developed in the pupil; —which modes and forms of teaching may be recommended for musical instruction in general, and which for particular branches or purposes: all these questions will have to be considered before we can come to a perfect understanding.

Such is the task I have proposed to myself in the present work. It is not a work called forth by the pressure or the superabundant leisure of the day; but it is the matured result of many years' practical experience in teaching, and the further development of those ideas and plans which I have sketched out in my "Art of Singing" (*Kunst des Gesanges*), and latterly in the newest edition of my "Universal School of Music*". More than ten years ago its publication was decided upon, according to an agreement with its present publishers; and nothing but the wish to make it as complete and perfect as lay in my power has delayed its appearance. Nor does it pretend to be final either in its conclusions or intent. It is rather a beginning, comprising in its sphere of speculation the plans for the reorganization of music and musical affairs in Prussia, which were drawn up by command

* Robert Cocks and Co. London, 1853.

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of our government, as well as those views and intentions which led to the foundation of the Berlin Conservatoire of Music, as the first step towards a general musical college. Other and more important things will follow, if I succeed in gaining the approbation and assistance of my fellow labourers in the field of art; so that there shall be no proof wanting that the idea of brotherly communion is the pervading and stimulating spirit of this work, and that I do not use a mere figure of speech in saying, that it is not exclusively my own.

There is, however, one class of opponents with whom it is absolutely necessary to come to an understanding before we proceed. I mean those of whose honest intentions and noble powers no one can doubt, and who yet deny the necessity of musical instruction altogether. These are partly young men whose hearts are filled with glowing enthusiasm for art, its creative power, and inexpressible depth; partly men of riper experience, who, after years of careful observation, have come to the conclusion that the influence and effect of artistic instruction is, after all, doubtful and unsatisfactory, and by no means worthy of the earnest devotion of thinking and talented beings.

"How is it possible," say the former, "to teach an art whose first condition is the possession of genius or talent; the second, a perception and enthusiastic reception of ideas, which originally belong to the artist alone?—all these being powers and conditions that reveal themselves in their effects, but whose nature and origin are scarcely comprehensible, and which we cannot even produce at will in ourselves, far less in others. Who could teach a Beethoven to compose, or a Liszt to play, when no such things as Beethoven's compositions or Liszt's performance had ever existed or been heard of before; when the former himself, during the first half of his career, could not possibly imagine what different revelations would be granted to him in the second; and when the playing of the latter, during the ten years subsequent to his triumphal tour, has assumed quite a different character from that which it had before?—And who are these people that offer themselves as teachers? Individuals whose own education is still unfinished, or who have broken down in their artistic career, and are now forced to seek another occupation by which they may support themselves; while their own failure is but too palpable a proof that they do not possess, and therefore cannot give, that which makes the artist and ensures success! They teach that which, in their own case, has proved itself powerless or insufficient!"

Indeed, the present time is especially calculated to give weight, or lend the appearance of truth, to such assertions. It must be conceded that many of our most favourite composers owe little or nothing to instruction or artistic training. These songs, out of which, at last, even an opera is patched up; these transcriptions which finally turn into fantasias and "songs without words," or, under the name of chamber-pieces, avail themselves of fashion's passport to elude all artistic criticism; even these overtures and symphonies put together according to pattern;—all these exploits and offsprings of untutored genius grow up and thrive like mushrooms, like the flowers in the field, which no one has sown, and no one knows how they come.

But even a deeper impulse (as I know both from my own experience and that of others) may carry us away in this question. When powerful emotions seize the heart of the young artist, when a new or great idea dawns upon his mind before he

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has been sufficiently prepared for its realization; in such moments, every proffered instruction, and every attempt to interfere between himself and his conception, may, and indeed must, appear to him uncalled for and undesirable—not from any vanity on his part, but from the consciousness of that mysterious power within, whose call he must obey. A new world has revealed itself to him; what does he care for the old? A new spirit has been awakened in his breast—a spirit possessing him, instead of being possessed—which works in him he knows not how, and draws him onward he knows not whither. He has neither the power nor the will to resist; like Byron's Cain, he is carried to those unexplored regions of the universe where new orbs repose in darkness and silence, waiting for their future animation.

But suppose it were true (it is not!) that instruction could do nothing for genius, that the genuine artist is an autoctonic creature, like Deucalion's men growing out of the stones of the earth—well, where are these original beings who came from Jupiter's brain all armed and grown up? where are they to get the necessary assistance for the performance of their works? How are our churches and schools, and how is social life with its thousandfold wants and wishes, to be provided with music and musicians? Where are the teachers to come from for those hundreds of thousands who wish to find innocent enjoyment in art, to refresh their minds and enable them, as it were, to live within themselves, and so forget the hardness and sterility of the world without? And if all this is only of secondary importance, when compared with the high and eternal ideal of art, how is the bulk of the people to become capable of comprehending and susceptible of those mysterious revelations which the artist, to whom they are given, deposits in the heart of the public as the child deposits its present of flowers in its mother's lap, freely as he received them, and not for the sake of reward, or the gratification of vain and egotistic desires?

Is it that the bulk of the people can by nature sufficiently discriminate and appreciate every thing that is beautiful? If so, how has it happened that every step made by genius in the advancement of art has been understood and acknowledged so slowly by the world?

I will not here repeat what I have said so recently on this point, in the introduction to the selection from the works of Seb. Bach*. Goethe expressed a similar opinion, when he said to Eckermann: "My dear child, I am too profound to be popular;" and Beethoven experienced its truth in the dulness and coldness of those who form the great bulk of well-meaning mediocrity, and who entertain a secret fear of genius. Indeed it cannot be otherwise. Man, at all times and places, is only susceptible of that which he comprehends and has learnt to appreciate. This every one may observe in his own case, by comparing his present views and opinions on this or that matter with those he held formerly on the same subject. And herein is contained the proof of a gradual progress in every branch of culture, in art as well as in science. People can have no feeling for art, unless they have been sufficiently instructed and trained; and where there is no feeling, there art can neither exert its powers, nor take root and thrive.

If we take the case of the artist himself, we may easily perceive that he, too,

* "A Selection from Seb. Bach's Works for the Pianoforte; with an introductory Essay," translated by Augustus H. Wehrhan. London. Robert Cocks and Co.

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requires to be instructed and trained, and this necessity increases in proportion as his mind aspires to higher things. Who, amongst all our great masters, has not made the school his stepping stone? Who of them has not been punished for any defect in his musical education, by the consciousness of corresponding defects in his works? Not one of all the artists that have preceded us has created art for himself, and out of himself; every one of them was the heir of his predecessors, and only continued what they had commenced; without the old Italian school, there would have been no Handel or Gluck; without Haydn and Mozart, we should have had no Beethoven. Nay, the want of refreshing and (consciously or unconsciously) improving ourselves by the works of our predecessors and contemporaries, and of enriching our mind with the treasures of others and expanding it by their discoveries, is so deeply founded in the longing and sympathizing soul, that no genuine artist can resist its force. Read, in Father Rochlitz, how Mozart, when in the zenith of his career, became for the first time acquainted with Bach's Motetts, in the St. Thomas School in Leipzig; how he spread the eight crabbed parts (there was no score) upon his knees and the nearest chairs, and with flaming eyes devoured the wondrous contents of the mystic sheets*.

Now, it is one of the chief objects of musical instruction to facilitate this acquaintance with the works of others, and to enable us to enjoy and profit by their contents, at the least expense of time and labour. Another equally important object is, to develop and strengthen the natural powers of the learner; and a third, to purify his feelings and inclinations without depriving them of their originality and individuality. If artistic instruction and culture do not attain these ends, if we renounce or are obliged to do without them; then the question only remains, whether it is possible to acquire that development and expansion of our powers (which all desire and feel to be indispensable) by circuitous or mistaken roads, and early enough to be of use; or whether it is not more probable that, seized with doubts and fears, or irritated into stubbornness (as so often happens to the untaught), we shall come to a standstill, and relinquish the ideal to which we once aspired.

But the advantages of instruction are in reality denied by none of our opponents,

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* "Shortly before his death," says Rochlitz *(Für Freunde der Tonkunst)*, "Mozart spent a few happy days with the late Mr. Doles, director of the St. Thomas School in Leipzig. One morning, the choir surprised him with the performance of a motett *(Singet dem Herrn ein neues Lied)*. "Sing to the Lord a new made Song," for a double chorus by Seb. Bach. Mozart knew more about this old master from hearsay, than from his works, which had become rare. But scarcely had the pupils in the choir sung a few bars, when Mozart expressed his surprise by his astonished looks; a few more bars, and he cried out: What is this! and now his whole being seemed to be concentrated in his ear. When the piece had been finished, he exclaimed, joyfully: Ah, that is indeed something from which we may learn! They told him that this school possessed a complete collection of Bach's Motetts, which were preserved with religious care as a kind of relic. 'That is right, that is praiseworthy,' cried Mozart, 'quick, let me see them.' As they had no score of these compositions, they handed him the separate parts. And now was it delightful to observe how eagerly Mozart seized the closely covered sheets, spread them before and beside him, and, forgetting all around, did not rise from his seat until he had looked over every thing they could show him of Bach. He then requested to have a copy, which he received, and always held in the highest estimation."—Tr.

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not even by those who have been unable to profit by them. Their doubts, if rightly understood, merely refer to the mode of instruction; viz. whether we should learn by ourselves, or under the guidance of others? how far the influence of teachers should extend? whether that instruction should be more of a scientific or of an empiric nature? what method of teaching and which teachers should be preferred? &c. &c. All these questions will subsequently have to be considered.

And if the more experienced among us, if we teachers ourselves, should at times become doubtful of the efficacy of our instruction, how then? Why, let it spur us on to make it more efficient, let it cause us to keep more steadfastly in view that fundamental idea of brothely communion and co-operation which I have pointed out as the first condition and only security of success and peace of mind. The teacher does not make art, he does not even make the single artist whom he instructs. Such power and responsibility have been conferred upon no man. Every one only assists in the common task. The teacher works together with other teachers; his labours are influenced by those around him, by the people among whom he dwells, and the society in which he moves, by the character and tendencies of his time, and, above all, by the natural endowments and inclinations, as well as the previous habits and training, of his pupils. Among all this diversity of influences and powers, the teacher takes his place. Then let every one contribute to the work, as much as in him lies, and at the same time endeavour to act in harmony with all around, that our united efforts and combined powers may bring about the end which all of us, our pupils as well as ourselves (who are both teachers and learners), desire to attain.

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CHAPTER II.

ART; MUSICAL ART AND ITS COMPONENTS.

Uncertainties in Art and artistic Instruction. The Necessity of a surer Understanding.—Man and his Capabilities. The Senses. Relation between the inner Man and the World without.—Activity and Action.—Consciousness. Mind.—Man's Consciousness and Spirit directed towards the Whole. Oneness in Universality. Art. Its Origin. Creative Love.—Works of Art. Artistic Material. The Contents of a Work of Art.—Universal Art. Its Subdivisions. Individual Arts. Music and its Elements. Sound, Musical Sound, Tone, Rhythm. Connexion with other Spheres of Life and Art.

MUSIC! daughter of the Muses! how shall we penetrate thy nature deeply enough to arrive at a clear perception of the purpose and duties of our calling, and to lead with certainty those that are confided to our guidance?

Or are we already fully acquainted with the powers and destiny that dwell in this heavenly child? Do we know all that it can offer and give, all that it will demand and take from us? Is it sufficient that music has been made and heard centuries before we were born, and that all of us have heard and made music from our earliest childhood?

If this ordinary external observation is sufficient to lead us to a clear and full understanding, whence all the doubts and uncertainties of which we are witness? whence that narrowness of plan and idea which we cannot even conceal from ourselves? Whence all this contradiction, these bitter quarrels, about the most simple and most pressing questions that relate to our calling? Whence the internal uncertainty of so many honest teachers and artists; this disinclination to acknowledge the merits of others, this exclusiveness and secret enmity of which we see such frequent examples in the musical world? Where we see clearly what we have or require, there it is possible for us to come to a mutual understanding, to convince one another, or bear with our neighbour's weakness; there we may at least remain true to ourselves, and some fixed principles at least must gradually become established as the basis of our judgment and our actions. Why then is the reverse the case among us musicians? Are we agreed about the beginning of our art and its principal directions, even so far only as our practical interest demands? Tell me: shall we go back to Bach, or to the old Dutch and Italian composers; to Gluck or to Reinhard Keyser's *Singspiele?* Is "music in its

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purity" really to be found only among the old Italians and Spaniards? and has the "genuine" music of the church disappeared in Haydn and Mozart, if not already in Bach? Has Handel, indeed, preserved the true ecclesiastical style in his oratorios, even in those passages which he borrowed from his operas? Is Gluck still the creator of the musical drama, or is it Wagner? Is Beethoven, or Berlioz, or Schumann, the founder of the romantic school? or was music, from the beginning, of a romantic nature? How can there be peace by the side of so many "open questions?" As long as matters remain in this state, a Handel is naturally shy of Bach, and depreciates Gluck: Haydn does not expect "too much" of Beethoven, and Karl Maria von Weber satirizes his Eroica: Italian, French, and German musical productions do not stand by the side of each other as sisters in lovely and significant diversity of character; but must needs be enemies, or lose all distinctness of character. And all these opinions are started, and change not in consequence of a deeper investigation, but by caprice, and without furnishing a decided result for the future. It is an old complaint of German composers, that the singers of the Italian school will not or cannot sing German music, and therefore try to run it down; and yet they themselves send their German singers to Italian schools, or train them after the most approved Italian fashion! Equally old are the investigations about the relation between music and words. All appeared to have agreed long ago, that certain subjects and forms of poetry do not admit of a musical treatment. Andreas Romberg was blamed because he set Schiller's "Lay of the Bell" to music; all critics once laughed at the idea of making *Frederigo Secondo* the hero of an Italian opera—and now that selfsame "old Fritz" of Prussia is everywhere exhibited on the stage*; and by the side of his camp are revived Greek tragedies, every line of which is a protest against our music, as irreconcileable both with the language and spirit of Greek poetry. We can speak fluently about truth and beauty, about music for the understanding and music for the heart, about style and nature, about classic schools and romantic ones of ancient and modern dates (not forgetting the most modern of France and that of the middle ages). Some praise or decry solid music, others chamber-music; one recommends popularity and nationality in art, another would have it of a transcendental or cosmopolitan character! Who has ever undertaken to reduce all this diversity of tastes and opinions to something intelligible and definite?

In doctrine and instruction the same uncertainty and confusion prevail. Who is to learn music? What kind of music, and how much of it? Who is to study and practise music as a profession? Who has talent? What is this talent, or how are we to discover it? How far is it to be developed and strengthened, and how far can we do without it? Shall we train our pupils for "classical and solid" music, or shall we direct their attention to that which is modern and popular, or to both?—and to which of them first? What is popular, and how long will it remain so? Is our instruction to confine itself merely to the technical and intellectual branches of music, or is it also to enter into its real artistic element? Are we to proceed scientifically and systematically, or shall we adopt an empirical mode of teaching?—Has any one come to a definite conclusion, or laid down a fixed principle on any of

* Meyerbeer's Vielka, or the Camp of Silesia (?)—Tr.

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these preliminary points of inquiry, not to speak of so many others relating to particulars?

Everywhere, it is evident, a thousand questions start up whenever that mysterious thing, which we call music, becomes the subject of our examination. It is equally clear that we can only hope to answer these questions when we penetrate to the very foundation of the original mystery. Granted that an artist may sometimes tread his path like a somnambulist, whom a wonderful power enables to see from within; is that a reason or an excuse for us teachers, that we, who are to lead others, should ourselves also walk in the dark? Assuredly not. We, of all others, are called upon to try whether we cannot reach the source of the mystery, in order that we may be able at least to answer those questions which most intimately concern us;—even if we should be obliged to content ourselves with a look from afar, as there is no other way of arriving at a clear and certain decision. But before we start on this expedition, I would bespeak a little patience, particularly from my brother artists, who sometimes appear too much inclined to look upon every thing as foreign and useless—as "philosophy"—that cannot at once be played off or sung. I would also, and first of all, ask for a little faith and confidence, begging them not to be afraid that any thing will be said in the following pages which is not necessary for the attainment of the end we have in view.

The first thing, then, to be sought for, is, a proper understanding of the nature of art, and of musical art in particular. This understanding is the only sure foundation for all subsequent proceedings. By what road shall we arrive at it?

Let us, in order to avoid "dreaded philosophy," start with an historical fact. The Greek, at one time, comprehended under the term music not only the art of sound, but every other liberal (*muse-born*) art. This idea of totality he endeavoured to realize, with clear perception and resolute will, in the whole education of youth, as well as in every sphere of art. His highest artistic production, tragedy, was from the very beginning a joint act of celebration, a combined national and religious festival, in which the poet himself exercised sacerdotal functions. This tragedy, as it were, entwined the choicest blossoms of all arts into one beautiful wreath of flowers, belonging to another nature and a higher world. In it, all arts worked together, blending into one glorious flame of higher life, in whose dazzling splendour all points of separation and division were lost to the eye. All we have ever endeavoured and been able to realize in our operas, is but the feeblest echo of those ancient times; it is a baseless and meaningless imitation, and could be nothing else in comparison with that celebration to which religion and national enthusiasm, the most stirring and eventful present, and the recollection of the glorious deeds of an heroic and deified ancestry, served as the basis and living element; it may be likened to the distorted image of the moon that flits and floats about on the surface of the restless brook.

That old Greek name tells us, and that national form of celebration shows, in what signification and aspect the world of art first opened itself to man. Let us, however, in the first place confine ourselves to the fact, that art as a whole did not spring from any isolated interest, and that to no isolated power was confined its service; but that it took both its origin and power from the whole. All the interests of the Hellenic nation—or at least the highest of them—and all the forms and powers of art, were here blended into one.

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Wherever a matter of high concern is at stake, there man enters into it with his whole being; there his thoughts, desires, and actions are those of his entire entity; there he is man in his completeness.

Man enters on the stage of life endowed with all his senses and powers. Those senses by means of which he perceives and takes cognizance of the outer world, those powers which enable him to act from within upon that world, and the consciousness both of the impressions he receives from without and the powers that dwell within—these in their totality constitute the being we call man: that being, which, in the consciousness of its existence *in* the world, feels itself at the same time distinct *from* the world.

His senses are the messengers whom the world around—that ocean full of light and colour and sound—full of contacts and influences—entices to come out; who, on their return, report to him what they have seen and heard and felt, and thus awaken in him the first conception of his individual existence, as distinct from the world around. This consciousness of individual existence and its manifold relations and points of contact with the outer world constitute the first enjoyment of life in every animated creature. In whatever way we may try to explain the mystery of our existence, either as a duality, or as a unity of soul and body, it is the senses that enable us to hold communion with the outer world. It is through them that we become conscious of ourselves, and, having become so, are enabled to take in, collect, and unite what they gather. On the other hand, it is this consciousness alone by which we exist as beings *in* the world; by which alone the world without is assimilated into a world within, and thus becomes our own. That the senses are dead and powerless without this consciousness, we may observe in ourselves as well as in others, in such moments when deep reflection, or some other powerful cause, has drawn our attention from the surrounding world. We then sometimes are not even aware of things which act directly upon our senses. Some one speaks—perhaps to ourselves—our ears are open, and we, although near enough, yet hear nothing; something appears, or takes place before our eyes, and we see it not; we may be touched, but we feel it not, only because our mind is absent, and our consciousness directed to something else.

In order that it may be possible for us to become conscious of the outer world, and that we may not always remain strangers in it, it is necessary that there should be points of relation and means of communication between ourselves and the world around us. These have been given to us in our senses. Thus, the element of light answers to the eye, that of sound to the ear. The oscillations of luminous particles and the waves of sound not merely touch, but actually penetrate us; and they are enabled to do so because they meet with corresponding elements within ourselves—we, as well as all things around us, being filled with light and sound. Man, in fact, is a luminous and sonorous being; and in the luminous and sonorous elements of the world, he meets with that which is not only related to, but actually part of, his own being. The same is the case with respect to all objects of sensual perception. Every sense is the organ of a special relation between man and the universe; but, for this reason also, every conception derived from one organ alone is imperfect and incomplete; and it requires all the sluices of perception to be open, in order that the world in its fulness may flow into us and become our own. It is the natural ten-

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dency and inclination of man to open his entire being to this influx from without—to communicate through all his senses with the external world. This we may observe in ourselves whenever we are powerfully excited. We do not merely look at the object of our affection, but we listen to her voice and to her softest breathing; we are intoxicated with the fragrance of her presence, and our whole being is drawn towards her. Any one who has only listened to a Catalani, a Paganini, or a Liszt, without having watched their whole appearance and actions, cannot have enjoyed the fulness of their artistic powers.

But as our senses convey to us nothing that does not already exist in ourselves, every impression from without has its corresponding mode of expression from within.

I hear a sound. What is this sound? It is the elastic vibration of a body, which, being transmitted through the surrounding medium, reaches my ear and is thence conveyed to my inner mind, or consciousness, through the nerves of hearing. The sounding body was thrown into vibration; this was the first act of the whole process; the last was, that I became aware of its having been put in motion, from the vibrations that reached my ear.

Exactly the same process takes place within myself. My mind or spiritual existence is excited and moved by pain, joy, or anger; my nerves tremble, the muscles of my body contract, the eye rolls and flashes, the blood is propelled through the arteries with increased speed, my bosom heaves, my breath, by reason of the internal consuming heat of passion or excitement, requires frequent renovation, and with convulsive efforts, bursts through the contracted organs that would prevent its exit: the cry of anguish, the exulting shout of delight, the whole scale of passion's tones is awakened, it sounds into the world and tells to those around what passes in my breast. The sound which enters my ear from without, and the outburst of my own excited mind in words and tones, are of the same nature; they are twins, or, rather, things identical occurring in different spheres of existence. He who is born deaf remains dumb, even if his organs of voice and speech are perfect, because his voice wants its sister sense, the ear, at whose call it awakes to consciousness and activity. On the contrary, a powerful sound entering through our ears and trembling in our nerves also calls forth from us—if not restrained by other causes—a shout of joy or indignant defiance. Thus, voice and hearing sympathize with each other, and cannot admit of separation; the one receives what the other imparts.

And so it is with all other relations between the inner man and the outer world. A sombre mind longs for external darkness; the sorrowful man wishes to hide himself, and shuns both the object and the witnesses of his sorrow; the organ of light itself—his eye—grows dim and closes. But see how that eye lights up in joy, and how it sparkles and flashes in withering anger! As inertness and torpitude everywhere indicate the want of an inducement to progress, or that of a moving force, so our own limbs are paralyzed when the mind is seized with fright; our arms hang down in utter helplessness, and the pulse grows sluggish or even ceases altogether. On the other hand, the will or desire to exert ourselves not only brings the muscles of our body into play, but every action or motion corresponds with the nature of the feeling from which it derived its impulse. Longing desire—even for that which is distant or only exists in our imagination—makes us extend our arms and point our opened hands with their organs of touch towards the place where the object of our desire is,

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or is fancied to be. In the ecstacy of prayer, we lift our hands and eyes to heaven, as if we could feel and lay hold of that Being which we believe to be dwelling there. Fright and disgust, each in its kind, makes us turn away with a sudden gesture of defence or abhorrence, as if we would really guard ourselves or thrust away from us a tangible object of danger or dislike. The man absorbed in thought rests his head upon his hand, as if he had to support the seat and weight of mental labour. The listener moves his fore-finger towards his ear; and he that wishes to settle in his mind a knotty point—to scent out, as it were, the truth—with equally remarkable consistency of impulse and motive, puts that finger to the inquisitive organ of smell. All this is done unintentionally and without premeditation, and thus proves to be the effect of a universal law of nature.

Here we have before us the whole sensual man. All our sensuous powers, and all the forms in which they come into operation, whether directed from without or called into activity from within, constitute a *unity of powers*, which may indeed divide themselves according to special objects and desires, but nevertheless always retain their natural unity.

In the same aspect man appears before us when engaged in the *conscious* and *intentional* exertion of his powers.

Internal necessities, or attractions from without, cause us to direct our efforts towards the attainment of a thousand different objects. Every one of these objects is only a single point in the circle of our relations; and every effort we make is confined to the exercise of that power, or combination of powers, which the object of our desire has called into activity. Whether I seize and appropriate to myself the food that lies within my immediate reach, or whether I have to acquire a certain amount of knowledge and skill in order to obtain it;—whether I feel an internal impulse to devote myself to the study of an important subject, or whether that subject requires the study of a whole circle of sciences (even such as appear to be quite foreign to the subject, as, e. g. anatomy to the art of painting, which latter has nothing to do with the dissection of animal bodies): in all these cases, only one portion of my powers is called into activity, and my efforts are directed towards one special object.

Now this one-sidedness, or speciality of aim and effort, is certainly justified by, and a necessary consequence of, the manifold relations and conditions of human life; nay, the energy with which we press onward towards a special object may be a proof and consequence of the most devoted faithfulness to our calling, and genuine enthusiasm for that object. It may constitute in itself the highest reward for all our labours and exertions, as it is, certainly, the indispensable condition of complete success. But we must nevertheless acknowledge here also, that the entire man, as an active being, is no more comprised in this one-sidedness of purpose and exertion, than the whole sensuous man is comprised in a single sense. Every action is merely a special exercise of that universal power which enables us to exert an influence upon the world; to place ourselves in opposition to it, and force from it what we require and are entitled to obtain. It is this feeling, in particular, which stimulates to exertion and constitutes its first reward. With my senses I explore the world and discover its different relations to myself; my intellectual powers enable me to form a conception both of the world and myself; action sustains my independency in opposition to

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the world, and secures to me my share of dominion. Faust justly felt dissatisfied with the mere possession of sense ("*Sinn*") and power ("*Kraft*"), and resolutely exclaims: "Action was the commencement of every thing" ("*Im Anfang war die That*"). The senses, and the mind to which they report their observations, tell me what is, what might be, or what should be; power is conscious of the will to act, and is supported by it; but action alone confirms and realizes that will. But every act is something complete and finished, whilst man's senses, powers, and desires continue beyond it, ripening towards infinity. For this reason, he cannot feel satisfied after the accomplishment of any individual deed; it is impossible for him to pronounce that word—"rest!"—which Faust would have given over to the annihilating powers. It is not the deed itself, but the power of doing, and the consciousness of that power, which constitute man's happiness; hence, no artist is permanently satisfied with any of his works.

The very same tendency towards universality appears in the conception and intellectual powers of man. The human mind is furnished, by means of the senses, with a multitude of facts and phenomena. Of these it retains and assimilates a greater or smaller number according to its necessity and power; it distinguishes those that are dissimilar, recognizes and compares those that are alike, or have some features in common, and draws conclusions from all these observations. Thus it gradually expands, becomes more active, and acquires what we call *consciousness*, both of itself and of the world around. It is, however, to be observed, that no individual thing or isolated fact can, by itself, become the object of mental contemplation; inasmuch as every thing that exists, or every fact that takes place, is not only itself a compound of many things or facts, but also stands in close relation with a number of other objects and phenomena. Thus, e. g. man appears to be an individual being; and yet how many different things are to be distinguished in this being! His body with all its powers and organs, his mental endowments, intellectual developments, character, inclinations and manners! And then, how manifold are his relations to the outer world, to his family, his friends, or his enemies, to his nation, and the different ranks and classes of people, to his times, and to a thousand minor things and conditions! The mind cannot possibly be satisfied with the contemplation of individual objects or acts, or even with a number of isolated things or phenomena. I can form no conception of man as an isolated being, just for this reason: that he no more exists by himself, than any other being or thing that has existence. Taken by himself alone, he remains to me a riddle, a being which, if it be not actually hostile to my own existence or desires, must certainly disturb my peace. And can it be satisfactory to me to be surrounded by a multitude of enigmatical and peace-disturbing individualities? No; it is only in the union of, and with, all or a number of individuals, that I can find real satisfaction. The idea of universality in being and action is a necessary requisite of man's own nature. Those manifold relations between himself and the outer world, and the endless variety of modes and forms in which both his bodily and mental powers appear active, awaken at an early time the idea of a unity in infinity, of an intimate connection between every thing that exists and happens, whether we call it the harmony of the universe or the soul of the world; whether it be represented as an actual deification of the

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whole universe (pantheism), or in the form of an original creator and supreme governor, or as a combination of different powers (gods), who either stand under the control of a higher and incomprehensible power (fate), or are destined finally to return to, and disappear in, the essence of the eternal author of the universe. It is important to observe how early this tendency towards union and unity in everything has revealed itself in the different nations of the earth; how it has led them to the highest ideal conceptions, to the belief in a Universal Spirit and the institution of different religions; and how every great moment of national life invariably leads the mind back to that idea, the basis and source of all spiritual existence. When the battle of Leuthen had been fought, and the victors, fatigued almost to death, were sinking down in the chilling rain among the slain that lay scattered on the bloody field; then, in the darkness of the night, a single voice broke forth with the old chorale: "*Nun danket alle Gott!*" (Now let us all praise God): soon a second voice joined, then a third, and so more and more, until the whole army took up the hymn; and thus the simple song—in which the feelings of patriotism and military glory, united with the consciousness of having accomplished the great deed, and pious gratitude towards the mighty ruler of battles—inspired the hearts of these men with new life, and strengthened them to follow up the victory they had so nobly won.

And now we are at length prepared to approach our first question.

All the foregoing investigations tend to prove that man, as a part of the universe, is not and cannot be satisfied with individualities, but is irresistibly drawn towards the conception and realization of existence *in its totality*.

A single observation by means of the senses is merely an atom among the innumerable relations of the universe; each separate sense constitutes but one side of man's sensual existence, and the whole combined activity of all his senses, together with the consciousness of their activity, only serves to introduce him into the world.

So every single act is merely a passing impulse, a thing that vanishes while it is still being completed, an isolated demonstration of all those powers of action which are waiting to be brought into activity by the impulse derived through the senses, and under the guidance of that discriminating consciousness which gives the will to act and chooses the object of our exertions.

The mind, or intellect, is present in the sensual functions as well as in the exercise of the will. Retired into itself, it cannot give fulness of life; it is not ourself in the totality of our existence. For this reason, intellect alone has never founded religions, but tends to deprive them of all substance and power; it has not created nations and empires, but dissolves them into the undefined element of cosmopolitanism, that dream which stifles all feelings of nationality and independence, under the cloak of the *juste milieu*—that dishonourable indifference which Solon chastized in his time, and which has so frequently proved the transparent mask of moral cowardice. Abstract intelligence does not contribute towards the happiness of mankind; it merely acts the part of a resigned observer.

Man, then, is only perfect in the totality of his existence, in the union of all his senses, and moral as well as intellectual powers. It is only in this completeness of

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feeling and activity that he can fully develop his powers, feel what he really is, and find complete satisfaction both with himself and with the world.

The first form in which this totality reveals itself is art.

Art is the power of doing, the concentration of all our bodily and mental faculties in one focus of activity.

This union of all faculties and powers constitutes the basis and essence of art. It does not exclusively belong to the dominion of the senses, although it could not exist without them. Only an unfortunate misconception or a limping simile could ever have made "taste"—or, in the case of music, "the ear"—the sole standard and arbiter. Nor does it belong to the abstract intellect alone. Reflection in general has an inclination to withdraw itself from the sensual and material world. Its utmost efforts cannot raise it beyond the height of *allegory;* that spurious corpse of which every one knows that it never was alive, in which nobody believes, and which is looked at without sympathy or sorrow, like the "hatred with her serpent-hair," in Gluck's Armide, or those stereotyped women, "faith, hope, and charity," who carry about their cross, their heart and anchor, for the benefit of lukewarm Christianity. Not such a mere external association, but the real amalgamation of the spiritual and sensual world in the moment of active exertion, constitutes the basis of art.

But what is the power that can thus amalgamate and move all our intellectual and sensual faculties?

It is not an external impulse or attraction, nor any object of a finite nature, that can do it; for either of them only presents relations and awakens powers of a specific kind, and in a specific direction. Only the first impulse, and nothing more, may sometimes be given by some external inducement, such as a desire for gain, ambition, a feeling of duty, a desire to find some employment, &c. &c. But, in order that all the faculties of man may be concentrated in the focus of active exertion, it is necessary that the whole man should be roused.

No power can achieve this, except love; that love which seizes and embraces the object of its affection and desires in its entirety, and draws our whole being towards it. But, again, it is not that love which, being itself of a finite nature, attaches itself with blind illusion to that which is finite, material, and full of spots and blemishes. It is that love which in finite things perceives the image of the infinite and eternal, as it dwells in our innermost soul; which, recognizing in it a perfect ideal, would fain free it from everything that is imperfect or inconsistent. It is that love which, in its fierce and fiery power, is both love and hatred at the same time; which with "demoniac strength" penetrates into the world of existing things, and which may truly say of itself, that it "came not to destroy, but to fulfil,"—*i. e.* to raise us to the fulness of our existence. This is the love which creates; it is the love of the artist, of "genius." Raphael was not made an artist through his love for Fornarina, the maiden whose roses were so soon to fade; but that he perceived in her the reflex of that beauty which perisheth not, and in her mild and lovely vigour saw the image of the Holy Virgin; this made him the creator of his Madonna. The maiden whom Raphael loved had been beheld by many; the ideal of the holy mother of Jesus was constantly before the mind of a multitude of pious believers. In the love-warm and enthusiastic painter, the sensual perception and the spiritual

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idea assimilated; his love for the beautiful maiden and his adoration of the merciful mediatrix were two flames that mingled into one. Thus was awakened the whole man in his sensual and spiritual, earthly and heavenly, final and eternal existence, and it burst out into one mighty flame of life.

But how does this love for the ideal become a creative love? What is it that imparts to it the impulse and power to realize that ideal?

A love which attaches itself to a finite object is satisfied with the possession of that object, and rests in the happiness of its possession. But that love which is not confined to the finite as it really exists, but longs for the eternal and spiritual ideal which it perceives in it, must—as a necessary consequence of the mutual relation between the world and man, between taking from without and giving from within—feel the want of continually contemplating, and therefore of reproducing, that ideal. And this reproduction must necessarily, and by virtue of the power and indivisibility of love, be as full and complete as the original contemplation of the ideal which raised the flame itself. A lover does not merely love this or that feature or peculiarity in the object of his attachment, but her whole being; bodily attractions and the mind which "shines through beauty" are one and the same to him, and in his eyes cannot be separated. It was not the sight of the beautiful girl alone, nor was it the dogma of the "Mother of God" which produced those paintings of Raphael. It was, that his eye had early imbibed the beauty of that maiden, had felt in it the tender warmth of love, and that now the idea of the virgin-mother electrically united itself with the remembrance of what he had seen and felt, and flashed up in brilliant light. As she thus appeared to him, and as he desired so to behold her again, did he represent to us the virgin-mother and heavenly queen.

This creative breath of love animates even the most insignificant efforts of the genuine artist. Even in a portrait, the artist does not merely copy the features of his object as they represent themselves to the material and coldly measuring eye, or fall upon the lens of the daguerrotype. He looks at them with a spiritual eye; the original image of the person, freed from all those accidental imperfections and blemishes which reality has forced upon it, rises before him and is born again under his hands, a work of his creative love. With a genial perception of this ideal element in art, the ancient Greeks required that their olympic statues should represent the victor rather than the person; they would have no personal resemblance at the expense of the spiritual ideal.

The production of this creative love is termed a work of art. In it our sensual perception has been spiritualized, and our spiritual ideas have assumed a sensual form. It is our own work, and yet so entirely has our whole being been engaged in its production, that we are scarcely conscious of it as an individual act. We cannot tell to which particular power or faculty it owes its origin; we are inclined to look upon it rather as an event than an accomplished deed, and to ascribe to an inspiration from without—to a mind different from ours—what is really and wholly our own, and has been brought forth by ourselves; not during a state of mental absence, but in a moment when all our mental powers were aroused to full activity.

As to the objects that may kindle the flame of this creative love, we are as little

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able to define them as we can point out all the charms that may inflame a love-sick youth. We should have to enumerate all conditions and experiences of human life; all relations, and every point of interest that the world presents to man. Such calculation, moreover, would be little to our purpose: only two points are certain and worthy of notice. The one is, that the nature and character of the object to which man feels himself attracted, must be congenial to, and therefore is a criterion of, his own intellectual and moral standing-point. When Raphael paints Madonnas, and Teniers, Dutch Peasants; when Gluck is inspired with enthusiasm for his heroes; while Meyerbeer cannot make use of a religious fanatic before he has brought him down to the level of a deceived deceiver; we have at once an indication of the character and predilections of these artists.

The second point is, that the subject of the artist's inspiration, in the manner of true love, becomes to him the point in which the world is concentrated. When Goethe, in his song, "*Ich denke Dein,*" offers his heart to a beloved maiden, the most sublime and touching pictures of natural life crowd before his vision; she, to whom he here dedicates his life, becomes the centre of every thing in nature that ever touched his soul; he gathers all around her as a votive offering to that love which unites and blesses the world. And so does Beethoven, in his Pastoral Symphony, dive deeply into the warm and humid bosom of nature, where the exhaustless fountain of life ascends through thousands of stalks and blossoms, and, in his waking dream, forgets his own existence.

The external subject or material of a work of art receives its soul and importance through the all-powerful love of the artist alone. Yet this soul is not imparted by the artist, so that every thing might be made of the subject that has absorbed his fancy; on the contrary, it existed already in that subject, and only waited to be awakened by the love-warm breath of the artist, to whom it was given, to perceive and make it visible to all. Thus, the singer only gives vent to feelings that had been pent up in his breast; thus the sculptor only embodies his secret longings and aspirations in visible and tangible forms. From scanty and falsified records, a Shakespeare has drawn the most truthful delineations of man's history and nature, and the true German character reveals itself to Goethe in our fabulous nursery tales.

The nature of the subject by which an artist feels himself attracted is indicative of his own character and inclinations; the idea which he develops out of it shows the power of his mind and his intellectual standing-point: both admit of a wide circle of artistic creation. For example, we may admire in a woman her healthy appearance; Rubens generally looks upon his females with an eye to this point, and, quite unconcernedly, places a strong and healthy looking woman in the clouds as heavenly queen. We may be sure that in this representation he has unconsciously omitted whatever might have tended to mar the carnal glory of his ideal, and added so much of ruddy warmth and Dutch self-sufficiency as may have been wanting in the original. What a gallery of paintings might be placed between this Flemish Madonna (who is enthroned in Antwerp) and that "*una certa idea*" which raised Raphael to the conception of his Sixtina, with her deep spiritual eye, and the infant Saviour with his looks of unconscious majesty! What a countless series of human characters would be required to fill up the gap between those stuffed images which

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Berlin's Melpomene, Charlotte Birchpfeifer, has dressed up for us, and those typical forms in which Shakespeare, the incomparable, reveals to us all the depths and the heights, the curses and the blessings of human existence.

The character and contents of a work of art, then, are dependent upon the character and power of the artist. But as no person exists by or for himself alone, as every individual takes his share of the ideas, tendencies, experiences, and convictions of his time, his nation, and the whole human race; therefore, every work of art, however distinctly the individuality of the artist may be stamped upon it, bears an impression of a more general nature than that individuality. This is the impression of those ideas, opinions, and tendencies which form the distinguishing feature of a whole nation or period of time. In relation to these higher characteristics of a work of art, the artist only appears as an exponent, or medium, of the spirit of his time or nation, which through him reveals itself to the world. The artist here only gives form and expression to that which lived in every breast; or proclaims tidings of which every one had a foreboding. It was thus that the poets of India, Egypt, Greece, and Germany created their gods; for, in the dawn of existence (our Bible shows it), religion and poetry, and with them all the powers and relations of man, were fused into one stream of life. From the traditions of the tribes, and the fights and loves of their heroes, arose the epos like a far-shading tree, in which a whole nation perceives the ideal of its existence—God assuming the form of man, and man becoming God—and which it raises up to eternity as one of the momuments of changing time. Homer—it is an old saying—has given the Greeks their gods; but he has also cast the image of this nation in ever-shining metal, and raised it in the temple of mankind.

At a more advanced period of time—like the present—when so many different ideas, opinions, degrees of cultivation, &c. divide the people, an artist can no longer represent a nation, but becomes the exponent of particular tendencies or interests. Nay, the uncertainty and impotence of his times may cause him to return to a previous period in art—as Overbeck was led back to the pre-Raphaelitic adoration of saints, and Mendelssohn, in his Paul, to the forms and style of Bach: and it is quite possible that this resuscitation of ancient types may prove far more acceptable and successful than the efforts of that ill-starred genius, to whom it is given to behold and reveal visions which are incomprehensible, or too lofty and dazzling to the weak eye of a fallen race.

So much respecting the powers which combine in the production of a work of art, and the impulses which occasion artistic activity in man.

When man thus concentrates his whole being in the realization of the fulness of his existence, when he raises himself to the region of creative art; then it is equally impossible that any particular form or expression of his artistic powers can satisfy the cravings of his mind: but the spirit of art longs to reveal itself in every possible form and mode of expression. It is not this or that art, it is not poetry, nor plastic art, nor music—each of which has been extolled in turns as the highest or first in order of time—but it is *art in its universality*, the aggregate of all special arts, in which man finds a satisfactory exponent of his feelings.

The idea of universal art is of importance in more respects than one. In the

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first place, it leads us to the perception of that which all the different arts have in common; whence we may proceed to define their mutual relations, and point out those features in which they differ. As the term "man" does not convey the idea of the distinct individual who is in possession of artistic powers—an "artist," in the restricted sense of the word—but refers to mankind in general, of whom every individual may be gifted with the power of art; so the expression "universal art" is intended to convey the notion of an aggregate of all those forms of artistic activity to which we apply the names of special arts (music, painting, &c.). This is the theoretical point of view.

The practical and still more important point of view arises out of the examination of the offices of the several senses.

It is the office of every sense to convey to the mind the impressions it receives from the outer world; but there is as great a difference in their respective powers of instruction as there is in the direction in which each of them is employed. The chemical and electric senses (taste and smell) occupy themselves merely with the material elements that enter into the composition of those objects of which they receive and convey an impression; and of these they only detect a certain portion. The sense of touch is confined to the examination of the surface of its object; it perceives and tells us—and that only to a certain extent—whether it is comparatively smooth or uneven, whether it is elastic or brittle, warm or cold, &c. without being able to convey to us any information about that which may exist or take place beneath that surface.

The senses of sight and hearing are the only ones that are not confined to mere matter or superficial peculiarities. The eye takes in the appearance of an object in its totality, and is capable of conveying to our mind a complete image of the thing it contemplates. The ear communicates to us a complete series of emotions, indicating a particular condition of mind. Both senses (they are termed emphatically "spiritual senses") communicate to us all the information that our mind requires to form a complete and vivid conception of persons and things. And now the creative spirit of art urges us visibly to represent what our eye has seen, and to make audible to others what our ear has heard. But in this spiritual reproduction the deficiencies of each one of these senses are supplied by the assistance of the others. The picture is not only seen, but it "speaks to us;" on listening to a song, we seem to behold the person that is supposed to give expression to his feelings; and through its self-created organ, the articulate word, the genius of the poet conjures up in our minds visions and sounds, without requiring the aid of sensual representation. Thus we see how every effort of the mind is directed towards the total realization of that which our senses convey only in part. It is this striving after completeness in conception as well as representation which we designate by the term "universal art." Man, following only the dictates of nature (as we may observe in the savage), does not merely compose the words of his pœan, but sings his song of triumph in words and musical sounds, accompanied by such instruments as he may possess, or the clang of warlike implements. And, whilst he sings, he further illustrates the subject of his song in dance and pantomimic representation; his body is painted in the terrible colours of war, and in his hand he brandishes the spear that slew the enemy! Poetry, music, dance, mimicry, and dress—every thing is pressed into his service,

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in order to make the representation complete. If in this we perceive the sign of a general excitement of the whole man, it is no less attributable to a feeling of the utter inadequacy of any single form of expression for the infinite conceptions of the mind. Primitive languages are powerful in expression, but poor in words; therefore they call to their aid both accent and gesture, to supply the deficiencies of their vocabularies. For the same purpose the ancient painters added symbols and passages from the Bible to their mute delineations.

All the senses combined constitute the sensitive being that reveals its existence in universal art. But each sense has its own peculiar relations, and imparts its own information. The ear alone takes in the world of sound, and gives us intimation of the feelings and emotions that are working in the human breast. The eye alone beholds the phases of external life, and reveals to us the existence of all things as it becomes visible. Neither the ear nor the eye can give us a full conception of any thing that exists; each apprehends and communicates to us only one side of existence; but the information it conveys enables us to obtain a knowledge of the other side also, and thus to form a conception of the whole. Our mind nowhere comes into direct contact with the material world; but what is conveyed to it through the senses, and what it adds thereto out of its own reflective and creative power, that it reproduces in the half-spiritual and half-bodily form of articulate sounds—the living word.

Herein lies the origin of the different arts, or those special forms of universal art to which we apply distinct names. As it is the mind which imparts significance to the whole sensual perception of man, and appropriates to itself whatever it chooses, it is evident that one sense alone may suffice for its purpose, provided it conveys the knowledge that the mind requires. Nay, by retiring into itself and drawing upon its store of previous observations, the mind may even dispense with the services of the senses altogether. Do we, indeed, see every thing with our bodily eye? Is not the word of language able of itself to conjure up before our spiritual vision what our bodily eye never has seen, and, perhaps, never will be permitted to see? And, on the other hand, does not our eye penetrate from the external to the internal? Does it not in man's features behold his soul as through a glass? and is not the ear of itself capable of perceiving, in the trembling nerve, the pulse of life that causes it to vibrate; in the shrill cry, the passion that burns within; and in the different scales of sounds, the successive emotions that rise and fall in the human breast? Everywhere the same spirit is active and reveals itself, now in this direction, now in another; now through this organ, and now through that, or even through several combined.

It is thus that the different forms of universal art become separated; and we distinguish music—which is the art of motion, flowing from heart to heart—from sculpture and painting—which are the arts of visible representation—and from poetry, the art, which, by means of its own special organ—language—causes our mental eye to see and our mental ear to hear what in reality is neither heard nor seen. It is only by this division that each organ is enabled fully to develop its powers, and the genius of art to penetrate to the innermost recesses and explore the depths of existence.

All this division, however, does not destroy the universality of art. The mind is not satisfied with the mere act of hearing musical sounds or looking at a picture; but, through the listening ear and the scrutinizing eye, it tries to arrive at a full

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knowledge of that entity which would reveal itself in sound or colour. This tendency even causes us to draw upon the resources of our imagination, where our sensual observations are inadequate to the realization of our spiritual ideal. Thus, the ancients in the East, as well as in Greece, ascribed to their tonal system characters and effects which they could not possibly possess, but which could only exist in the fancy of the hearer. Thus, also, the object of the creating artist is not to engage the eye and the ear for their own sakes; but he employs them merely as the means of bringing the object of his artistic inspiration before the mind in a visible or audible shape, and in all that fulness of life in which it rises before his own mental vision.

This desire for completeness of representation, also, shows itself in the fact that every art avails itself of the resources of her sister arts. The painter, for instance, in order to indicate certain conditions of mind, introduces lights and tints which are by no means essential to his figures. Correggio's Madonnas and infant Christs did not necessarily require that warm and velvety half-light with which he surrounds them; but in that play between glowing light and darkness he found the true expression of the peculiar tone of mind in which he beheld the ideals of his inspiration. Homer and the writer of the Book of Job, Shakespeare, Goethe, and all genuine poets, have employed sound, accent, and every possible form of word-painting, for the purpose of a more complete and graphic delineation of characters and events. The last-named writer, for instance, in the passage in Faust: "Tremendous noise proclaims the approach of the sun," is thoroughly musical in his conception, and his idea is exactly the same as that which inspired Haydn's celebrated "And there was light" —the joyous burst of the new-born light awakens all the sounds and echoes of the world to greet the coming sun! From that Hellenic Nomos, in which the clanging trumpet of brass imitated the gnashing of Python's teeth*, down to Bach, Haydn and Beethoven, musical composers have never ceased to paint with sounds, in spite of all the outcries of our æsthetical critics, who will not permit such things in music, but insist that the "art of the soul" should only "touch the heart," or by its "play of forms" amuse the ear. It is likely to remain so (as I have already predicted in my essay on painting in music†), as both the natural inclination of the artist and the purpose of his calling are diametrically opposed to the tendency of abstraction, and comprehend both the sensual and the spiritual existence of man.

The same may be said of the artist's internal conception during the time that his work ripens into existence. Painters of mind and feeling are fond of hearing music whilst at work; it puts them into "the proper key," as they say. On the other hand, there is documentary evidence to prove that Gluck and Mozart, no less than Bach—whose choruses in the Passion Music and other of his works are full of dramatic life—and all genuine composers, have beheld in their mind, and endeavoured to

* The term νομος was applied by the Greeks to their instrumental composition. The one here alluded to was composed for the flute (αυλος), and intended to represent the fight between Apollo and the serpent Python, for which reason it was termed the Pythian Nomos. To the principal flute, as the solo instrument, was added an accompaniment of other flutes and citheræ; and, at a certain stage of the representation, a trumpet, as stated above, imitated the monster's gnashing of his teeth. The part of Apollo was acted by a distinguished dancer, assisted by a chorus of Delphians. (See Thiersch's Introduction to Pindar.)—Tr.

† *Ueber Malerei in der Tonkunst, ein Maigruss an die Kunst-philosophen.*—Berlin. Finke.

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reveal, not only the internal emotions and mental conditions of their characters, but also the accompanying external circumstances, actions, and events. This was the case with Spontini, as I know from his own lips; and I might testify the same of myself (if my testimony should be considered of any weight); and the general truth of the fact would be corroborated by Wagner, as well as by every other composer whose productions are based upon real artistic conceptions.

In proportion as artistic culture advances, the tendency of the different arts to reunite becomes more apparent and irresistible. Poetry and music have always been linked together: in the Greek drama, in the musical plays of the Chinese and Indians, and in our own operas, both have not only called into aid dance and mimicry, but also availed themselves of the assistance of the painter, the sculptor, and the architect.

I have now, at last, arrived at the point where I can take up the question with which we started: "What is music?"

Music, in the first place, is a component part of that universal art in which man as an artistic being beholds and endeavours to reveal the ideal of his existence in the undivided fulness of his powers.

Music, from another point of view, is that special art which deals with the audible element of our existence, and employs sound as the medium of its representation.

It is absolutely necessary to keep both points of view separate, in order to form a correct idea of the nature and purpose of our art, and the proper means and method of its cultivation.

We shall take up the last point of view first, and consider what are the distinctive features and what is the spiritual signification of music as a special art.

Existence becomes audible through the medium of sound. Sound, to the sense of hearing, is the manifestation of that elastic excitement of matter, by which its consistency is shaken but not destroyed, and its particles (atoms or molecules) are moved towards and from each other, but without being actually separated, and with the tendency of returning to their original state of rest. The first thing which becomes a matter of observation in this phenomenon, is the greater or less degree of force with which the sounding body is put into motion (excited), and which manifests itself in the greater or less intensity of the sound. Inanimate bodies are disturbed by some external force or agent; animated beings are excited from within. The sound that strikes my ear from without, affects, in proportion to its force, my nervous system, and through it my mind, often to such a degree as actually to produce pain, and injuriously affect my system. Internal excitement, on the contrary, seeks utterance in audible sounds; I breathe aloud, I sigh, a cry of passion, anguish, or despair bursts from my heaving breast, according to the impulse that agitates my mind.

The second thing which we distinguish in a sound is its peculiar character and colouring (Germ. "*Klang*," Fr. "*Timbre*"), resulting from the peculiar composition and structure of the sounding body. Thus, the nature of the sound indicates whether the sounding body is composed of wood or metal, whether it is of a light or substantial form, whether a wind instrument or a stringed one, whether the

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sound is produced by the voice of man or that of an animal, and so forth. Even the bodily condition of a person is to some extent indicated by the character of his voice; and as the bodily and spiritual elements in man's organization are inseparable, his mental condition necessarily finds its echo in the same tones which proclaim the state of his body. Thus the nature and character of the human voice not only enable us to determine whether the singer be male or female, but also whether young or old, healthy or sickly, of an enlarged or contracted mind, of a cheerful or gloomy temper, whether more inclined to hatred or to love. It matters not how this happens, how far our perceptive powers may extend, and how much or little we know of the nature of sound; the fact remains, that the peculiar character and colouring of a sound is indicative of the nature and condition of the sounding body.

The third thing which we observe in the phenomenon of sound is the degree of rapidity with which the vibrations of the sounding body succeed each other. This, as we know, depends upon the tension of the fibres and particles of the sounding body itself; and sound measured by the velocity of the vibrations is called "tone," or "musical sound." In the sound emanating from inanimate bodies, the pitch indicates the tension of the material particles; in that of animated and intellectual beings, it shows the tension of the mental fibres. Firmness and laxity of character, energy and langour, excitement and depression, the increase and decrease of emotions, create the same contrast and change of high and low sounds as is produced by the greater or less degree of tension which we apply to the strings of a musical instrument. "The spirit reveals itself in tones."

Sound, then, with its differences in loudness, colouring, and pitch, constitutes the material of musical art. All that reveals itself in these differences belongs to the realm of music; while they, on the other hand, provide the artist with the means of revealing to others the mysteries of his inner world. At his creative call, sounds of different character, force, and pitch, group themselves together to give expression to his visions.

With this last proposition we enter upon a new domain, and one which does not belong exclusively to music.

A succession of similar or dissimilar sounds implies a succession of moments of time, which may be either of definite duration, and regulated by a certain law, or of indefinite length and irregular occurrence. In this succession, the several momenta may be of equal force and energy, or they may differ; and, if the latter, the change may again be regular and measured by some standard, or irregular and undefined. In nature, we observe such a periodical succession of equal or unequal moments of time and force in the beating of the pulse, in the rise and fall of the tide, in the motion of the waves, &c. &c. In the doings of man, this succession reveals itself in the form of "rhythm," with its two elements, time and ictus (emphasis, accent). Every single moment is measured by these two elements. I dwell upon a moment so long as it engages my interest and attention, or until I am drawn away by another of greater force of attraction; I hurry from moment to moment when a lively sensation impels me onward, and I expend a greater amount of force and energy upon those moments which are to me the most important. In this, we leave it out of consideration, for the present, whether in dwelling a longer time and with greater

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emphasis upon certain moments, we are guided by the intrinsic importance and objective contents of those moments (as in prose declamation and in recitatives), or whether we do it merely for the sake of variety or with a view to order and symmetry. In either case, rhythm is the expression of the will and pleasure of him who formed it; and we recognize in it either the determined purpose of the artist, or his sensible delight in a well-arranged and pleasing or significant succession of tonal quantities. Rhythm in both forms is indispensable to music. It is already indicated, and, as it were, foreshadowed in the vibration of the sounding body. But it also assists and guides us in the combination and concatenation of musical sounds, in the disposition and conduct of different voices and parts, as well as through the whole labyrinth of musical art; often helping us and showing us the way where everything else would leave us helpless and in the dark. Nor has music ever been without rhythm. Neither in the Gregorian *cantus planus*, nor during the period of mensural music, neither in the nomos of the Greeks, nor in our modern recitative, nor in the Ragneys of the Hindoo, has this element of life ever been wanting.

But rhythm by no means belongs to music alone; it is present in every art which uses motion as a mode of expression. It is active in poetry, in the ballet, and pantomime, as well as in the art of sound, although not so fully developed as in the latter. For this reason, we have described it as the domain in which the boundaries of music meet with those of kindred arts. Proceeding from this point, we find, upon closer inquiry, that none of the elements of musical art can with strictness be considered as its exclusive property. Sound in general is the fundamental material of language as well as of music. The characteristic colouring (timbre) of sound may be observed in the speaking as well as in the singing voice; and the different vowel sounds, in particular, may be considered purely tonal, being the results of certain alterations in the shape of the vocal instrument—the voice. The changes between high and low sounds, too, impart variety and expression to language as well as to music; although it was neither possible nor requisite that they should be as manifold and decided in the former as in the latter.

Thus we are led from the inner domain of musical art to other circles of life and art; and first, to speech and poetry. In its relations to these adjoining circles, music again appears as a branch of that universal art which includes the whole of man's artistic activity. This, it will be recollected, was the point from which we started.

If the mere dead material of musical art—sound, with its differences in force, colouring, and pitch—cannot be confined within definite boundaries, how much less is it possible to circumscribe the sphere of the free creative genius of man?—As far as thought can penetrate, as high as loving ardour can soar, so far extends the domain of the spirit in musical art. The artist finds the suitable material ready for him, he quickens it by the power of his creative love; he calls into aid the sister arts, and boldly ventures to the outermost boundaries of his domain—into those regions where seeing merges into dim forebodings.

Our first investigation here terminates. It has only given us some fugitive outlines, showing us the constituents of art in general, and musical art in particular; viz. (1) the spiritual idea; (2) the external material and medium of expression; and (3) that energy and creative love on the part of the artist which unites both in the

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form of a work of art. In these three constituents we see the cause and origin of musical art; its nature—into which we proposed to inquire—cannot be fully comprehended unless we have first examined how art arose and how it exists. This leads us to the next subject: the life of musical art.

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CHAPTER III.

THE LIFE OF MUSICAL ART.

The Mystery of Art.—The sensual Origin of Music. Different Systems of Sounds. Harmony. Counterpoint.—Music of the Soul. Sympathy. Spiritual Circles. Influence of Time. Emanuel Bach. Hiller. Haydn. Mozart and his Successors. Italy. France.—The Music of the Mind. Psychologic Progresses. Oriental System of Sounds. Church Modes. Characteristics of different Styles of Composition. Palestrina. J. Gabrieli. Handel. Bach. Gluck. Language and Music.—Pure Orchestral Music. Haydn. Beethoven.—The Boundaries of Musical Art.

It was the mystery of art which we endeavoured to fathom in our last investigation. Those amongst my fellow labourers who do not live "from hand to mouth," who are not satisfied with merely trotting over the ground of their daily work, but look about and before them, will not require to be told that an investigation of such a nature cannot be successfully carried out, unless we enter as deeply into the matter as our powers permit.

The mystery of art consists in that perfect blending of the spiritual and material elements,—of the inner life with the outer world—in that embodiment of the spirit, and spiritualization of sensual things which calls forth the energy of will and power which we have designated by the term of "creative love." It is impossible to contemplate this mystery of art without being forcibly reminded of that of the Hindoos and other nations of antiquity respecting the incarnation of divinity,—the appearance of the Supreme Spirit in human or animal shape, and the assumption of the divine nature by beings born mortal and finite. Both mysteries refer to the commencement of all things; they touch upon the insoluble enigma of man's existence. Is man a twofold being, consisting of an immortal, creative, and governing spirit, and a perishable body serving as its temporal abode and obedient organ? Or is that which we call spirit merely the "living power" of the body itself, a power belonging to and dying with matter? Both assumptions lead to mysteries and contradictions which generations after generations have vainly endeavoured to solve and reconcile.

Having apparently lost ourselves in the foreign domain of speculative philosophy, we find, on turning round, that the same enigma presents itself to us in the sphere of our own art. Is a work of art the result of a leading idea in the artist? has it been born out of his own mind, and merely assumed a material form after it had

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been conceived, and in order to be perceptible to the senses? Or did it arise from the spirit of the artist diving, as it were, into the material element of his art, and moving and working in it according to his will and pleasure? Did this moving and working constitute in itself what we term a work of art; or did it accidentally—or miraculously—lead to the conception of the work? Or, lastly, is there really an inherent idea in any work of art; and is it not rather the hearer's own idea which he fancies he traces in the work of the artist, and of which the latter himself was utterly unconscious? Wherever there is a subject of controversy—as, for example; whether a certain work of art is the result of "reflexion" or "natural talent;" whether it should contain "ideas"—food for the mind—or whether an artist should eschew all such notions as "spoiling the imagination" and "interfering with nature;" whether melody or declamation should predominate in a vocal composition; whether the preference should be given to German or Italian music, &c. &c.—there we shall find that primary question at the bottom of it, and the matter for dispute is inexhaustible as long as that question remains unsettled.

But how shall we arrive at the solution of that enigma of enigmas?

The mode of proceeding which the speculative philosopher adopts in his deductions from "every thing and nothing"—or from whatever assumption he may choose—is not such as suits us practical musicians and teachers. We are accustomed first to observe, and then to enquire into the nature of the things and facts that have come under our notice. To us, with our light-hearted enjoyment of the pleasures of existence, the question which is to be solved—however great its importance—must appear like the dispute of two lovers as to which of them loved the other first. It does not matter much who was the first, or whether both fell in love at the same time, so that they are assured of the one essential thing: that they really love each other.

In this spirit let us proceed.

Following step by step the course of nature, we find that the sensual observation is the first act of man in every sphere of existence. It is the same in music. I hear—that is the first germ of music. Even the cry which joy or suffering involuntarily draws from my breast, even that sound does not exist to me before I actually hear it. The hearing of a sound implies that I am conscious of the act, or that *I know that something sounds*. This consciousness, which may be accompanied by a sensation of pleasure, excitement, or pain, establishes at once a connexion between myself and the outer world. It may create desires in my breast: if the sound pleased me, I may wish to hear it again; and I try to reproduce it myself.

This is the beginning of music. Like every other first beginning, it is purely sensual in its nature. I make a sound merely because I desire to hear some sound, or a particular sound, or different sounds. The understanding has nothing to do with this; its activity only begins with the introduction of the rhythmical element, when I repeat the same or different sounds in a certain order of time, and with a regular change of emphasis, both for the purpose of external symmetry and internal perspicuity.

Music up to this point is a mere play with material objects (sounds of different force, duration, and quality), without regard to their deeper-spiritual contents and meaning. But, although a mere play with sensual forms, it affords ample scope for

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the exercise of man's ingenuity and inventive powers; and its result is the enlargement of the domain of art and a constant increase of its means, its power and dominion. Thus man's delight in listening to, and producing, a variety of pleasing sounds, soon leads him to the invention of all kinds of musical instruments. Most of the instruments now in use are of great antiquity; hand-drums were in use amongst the patriarchs of Israel, the ancient Egyptians had their sistrum, the Greeks and Hindoos played upon flutes, trumpets (σάλπιγγες), and different kinds of stringed instruments. To the same cause is to be attributed the enlargement and development of our tonal systems. In order to afford scope for rhythmical and melodical play, the Greeks continually increased and expanded their systems of sounds; so, at the present time, our pianos and orchestras continually add new octaves to their compass, above and below.

In the consciousness of the height to which our art has advanced, we may be induced to ask: "Does this playing with sounds really deserve the name of art?" Considered from our present and higher point of standing, it is not what we would call art. And yet there have been men of note, even in our time, who looked upon music as a mere "sensual diversion" (Kant), or a "play with forms" (Herbart), whilst Leibnitz calls it an unconscious calculation*, and our acousticians (Chladni, Bindseil) attribute all musical effects to the mathematical and physical differences of tonal relations. And how many professional musicians might be named that have either openly avowed themselves adherents of the same opinions, or proved by their works that they are ignorant of or despise all that is deep and spiritual in art. Instead of quarrelling with these men, let us acknowledge that art is active even in the development of these external and sensual elements; only it is not *our* art, as we understand it, and wish it to be practised.

But these efforts towards the expansion and cultivation of the external domain of musical art are not only justifiable, but highly beneficial, and indispensable to the full development of that art. They have not only put us in possession of an endless variety of tonal resources, but it is to them, also, that we owe the invention of harmony.

When we find harmonic auxiliary sounds occurring, now and then, even in the music of the Greeks and ancient oriental nations; when we, afterwards, see the musicians of the middle ages accompanying their melodies with a series of consecutive fourths, fifths, and octaves, and thus laying the foundation of our modern harmony; we can attribute this to no other cause, than the desire for greater fulness and breadth of sound, which certainly could be attained, more effectually, even by these rude harmonies, than by the employment of the same number of voices in unisons or octaves. The motive was the same as that which led to the introduction of the mixed stops (mixtures) in our organs, and which still retains them there as indispensable to the fulness and power of the organ-sound. The whole doctrine of harmony—as appears from its fundamental theory of consonances and dissonances, and from all its other laws and prohibitions—was entirely based upon the purely sensual, but scien-

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* "*Musica est exercitium arithmeticæ occultum nescientis se numerare animi; multa enim facit in perceptionibus confusis seu insensibilibus, quæ distinctâ apperceptione notare nequit.*"—(Leibnitz. *Epist. ad diversos*, tom. i, op. 134.)—Tr.

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tifically developed, conception of a positive contrast between combinations that were considered as "pleasing," and others that were looked upon as "displeasing." Out of this conception arose a number of usages which gradually acquired the force of settled laws (as, *e. g.* the preparation and resolution of the so-called dissonances), and which, being based upon the purely sensual nature of sound, must often come into hostile contact with the spiritual conceptions of the artist. Geniuses of a higher order succeeded in reconciling the spirit of art with that which dwells in the tones themselves; whilst others, before and after them, continued to revel in the enticing play with harmonies, utterly unconscious or regardless of their deeper psychological signification. This was the case with the chromaticists at the end of the middle ages; it is still the case with thousands of our modern romanticists, who seem to fancy that to dive into strange keys and harmonies is to fathom the depths of art.

The same sensual play with sounds has become the mother of contrapuntal science, which, in turn, has brought the whole doctrine of harmony under its dominion. To no deeper cause than this, can we ascribe the origin of the *discantus* of the middle ages, in which the parts began to separate—or, as it were, to stray away from each other—in order, finally, to reunite in unisons. Nor had the attempts of the old Dutch contrapuntists (and their followers in Germany, England, and Italy) any deeper foundation, than the desire to avoid monotony on the one hand, and confusion on the other, when they began to carry some short melodic motivo through different parts, repeating it now upon the same degrees of the scale and now upon different degrees, either in strict imitation, or reversed, or otherwise modified. The same leading principle pervades the whole music of the church down to Palestrina, and even beyond his time. That there was no deeper meaning in those melodic-polyphonic interweavings of sounds, will be acknowledged by every candid observer, when he finds that the very same forms and formulæ were applied to the most opposite situations and the most contradictory verbal texts, and that an expressive accentuation or a truthful and characteristic delineation only occurs, here and there, not as the result of premeditation, but of accident. And is not the same to be said, even to this day, of nearly all French and a great portion of our own national melodies, of nearly all Italian and French opera music, of most of our instrumental music, and, particularly, of our "drawing-room compositions," which are as shallow and devoid of character as that "society" under whose patronage they luxuriate and multiply.

And yet, notwithstanding all this, it cannot be denied that the harmless play with tonal forms is an original and inexhaustible source of art. It proceeds from within, and is one of the very first acts and signs of life. With our breath, we inhale refreshing and vivifying air; the air in our lungs, which is deprived of its animating power, becomes oppressive, and must be got rid of to make room for a fresh influx of the renovating element. Every expiration is a deliverance, a renewed hope of existence; and the energy of this hope manifests itself in its audible form—the voice. All higher life is possessed of voice; voice is the flower of respiration, the blazing forth of the internal flame of life. In the voice, both poles of life, joy and sorrow, appear most prominent; and in the richness of that voice, the richness and energy of the life within reveals itself. Utterance affords relief and satisfaction, even in the cry of deepest anguish; for where there is sound, there is still hope; utter despair and abandonment alone is mute as death, because it is itself spiritual death.

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In the same sense, singing may be called the flower of speech. It is the richest and most unrestrained play with the organic sounds of life. As the tree opens its blossoms to the light of the sun, so the breath of life blooms in the voice, and fills the world with fragrance and delight.

This organic necessity of giving vent to our feelings in audible sounds, and the sensuous charm of these sounds which creates sympathy in the breast of others, constitute the prime source of musical art. This source must be inexhaustible, inasmuch as it is re-born with every new-born man. It is as old as the human races and will last as long as mankind shall exist. The babe at its mother's breast sings in its way; so does the man that has grown old and hoary. We sing (or whistle) in moments of danger and anguish; and as the oriental nations had their mourning women, so we chant our funeral strains even over the grave of the departed.

But herein is already contained the germ of progress towards a higher sphere of art.

In that innocent play with tonal forms of which we have been speaking, man is present and active only in the general character of one of the millions of human beings that people and have peopled this globe. But every man lives his own individual life; he has his own particular wants, inclinations, and desires, and these again may change with every fleeting moment of his existence. Hence it follows that art, the outward manifestation of the inner life, must also have its individual character, depending on the individuality of the man and the times and circumstances by which his inner life may be affected. I do not merely wish to hear something, but I want to hear such sounds as shall accord with the feelings that move in my own breast. Again, I do not sing aloud merely because I am in being, and wish to show that I exist; but all that is within me, every vibrating fibre of the soul, requires to sound its tones of joy or sorrow, that it may stir an echo in some sympathizing heart, or fall back on my own ear, a softened and beautified reverberation of the pulse of my own life.

This is the second phase of art, the revelation of the inner life, which finds its sympathetic medium of expression in the trembling wave of sound. Here music is "the art of the soul;" here everything is sympathy. The commencement of this sympathetic phase of art is always hidden in darkness. We know that, even in inanimate nature, a sounding body has the power of making other bodies near it vibrate and produce the same sound with itself. When a sound of a certain pitch is sung or otherwise intonated with sufficient force, the strings of the same pitch on a piano whose dampers are raised will begin to tremble and repeat the sound. Nay, it affects not only the strings that are in unison with it, but also those which have near-related sounds; or, if *C* be struck, we shall hear the sounds *c*, *g*, $\bar{c}$, $\bar{e}$, $\bar{g}$, $\bar{b}\flat$, and sometimes $\bar{\bar{c}}$ and $\bar{\bar{d}}$. Here we see an apparent sign of sympathy and communication of impulse even in lifeless nature.

In man, we find the first trace of this sympathy, which precedes all intellectual development, in his capability of repeating notes of different height, and imitating the sound of other people's voices, or of musical instruments. How do I contrive to sound that same note *C* which I hear sung by some other person? and how does a

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child of two or three years manage to do it? Who taught the infant Mozart to find thirds to every note on the pianoforte, and strike them again and again with rapturous delight? In all this there is already revealed a power of distinction, and consequently of perception and understanding; or we should not always sing the same sound which we hear sung or played by others, and Mozart would now and then have struck seconds instead of thirds. But this power of conception and discrimination is still concealed from ourselves; it is rather an instinctive grasping of the truth, than a conscious exercise of our mental faculties.*

This is the standing point from which musicians generally estimate and acknowledge each other's talents, and which they consider as the proper domain of their art. They are again in the right, although the apex and limits of musical art are as little to be found here as in the first and purely sensuous sphere. The attunement of the material organs of music—of voice and instruments—is the expression of the attunement of the soul, of all those fluctuating sensations and inclinations which have not yet assumed the definite form of thought and firm resolve. These undefined sensations and desires, this "joyful and sorrowful," this "longing and dreading," this "jubilant shout and deathlike calm" of the poet*, these upheavings and depressions, this sorrow so full of sweet consolation, and this burst of sunny delight so soon obscured by clouds of woe; this mysterious but enchanting *chiaroscuro* of the soul: these are conditions and elements in which the art of music loves to move. It reigns with undisputed sway in this mysterious region, of which the painter can only give us a transient and distant glimpse, and the poet strives in vain to lift the veil.

On looking back to the first phase of artistic development, we find that the progress from this to the second is a decided step in advance. Music no longer reflects man's nature in general as it reveals itself in sound, but has become the art of an individual being, whose inner life with all its peculiar inclinations and desires finds its exponent, and seeks for sympathy, in strains adapted and *intended* for the purpose. This higher sphere does not exclude the first, but extends beyond it, as the tree spreads out its leafy branches on all sides of the trunk from which they spring. The greater portion of our German national melodies, as well as those of Switzerland, Holland, Scandinavia, Scotland, Ireland, and England, many of the South-Russian, Polish, and ancient French airs, and likewise a number of those national songs which were composed during the stirring times of the first French revolution, bear the characteristic marks of this second phase of art. The same is to be said of the greater portion of German opera and church music, as well as of many French operettas and the operas of Paisiello, Cimarosa, and other Italian composers of the same school; and also of our instrumental music, as developed by Haydn, Mozart, and most of their successors. The earlier works of Beethoven also belong to the same class, as do likewise many of Sebastian Bach's; whilst others either date back to the first epoch, or soar high above the fluctuating feelings of the heart into the region of clear perception or inspired foreboding.

We should, however, always bear in mind that it is impossible to circumscribe any sphere of life and spiritual activity with an absolute line of demarcation. Traces of psychologic individuality, such as characterize the second phase of artistic

* Goethe's celebrated song, "*Freudvoll und leidvoll, gedankenvoll sein.*"—Tr.

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development, are to be met with, here and there, even in the music of the middle ages; but they represent themselves almost invariably as purely accidental and unconscious results of the contrapuntal style of that period. In the period of Bach, the counterpoint of the ancients still maintains its sway, but it assumes an entirely different character; the lifeless stone warms under the fervent gaze of the new Pygmalion, and begins to smile in the rosy hues of life. In Haydn and Mozart, the idea of the future, which had already begun to dawn upon the mind of Bach, the musical evangelist, becomes more and more vivid. Beethoven, during the first half of his life, remains upon the standing point of these two pioneers; he moulds his works according to their forms; and yet those works are different from their prototypes, and ripening into higher life.

Who can calculate how many varied conditions of mind have found a voice and died away in this sphere of musical art? How many noble feelings have here been raised, how many painful ones subdued; how many miseries of life and mental sufferings alleviated; how much coarseness and hardness of heart have been softened down in this healing region of universal sympathy! Here every age has sounded out its joys and sorrows; here every artist has confided, and still confides, to us, what he has caught up of the spirit of his time, and felt reverberating in his heart. For this very reason, the strains of former times can never fully satisfy the wants and wishes of the present; for every new life has its new sorrows and joys, its own desires and longings. Hiller considered himself justified and in duty bound to *recompose* many of Handel's arias, though it was by him that his great predecessor had been reintroduced into his native country. Hiller's own ballads and ballad operas, though once so popular and celebrated, would scarcely be endured by any modern audience. Thus, these fond and faithful interpreters of the human heart and its most hidden secrets, rise like constellations in the starry heavens, pass the zenith of the nations on whom they shed their rays of light, and solace, and disappear in deeper darkness, remembered only by him who counts the changing hours of human life. Each of them is but a fleeting moment in the existence of human race; but the longing for the solace of our tuneful art is ever dwelling in the heart of man, and every pulse of life sends forth its sound of joy or woe, and finds an echo in the sympathizing souls of others.

If it was the task of the first epoch of musical art to raise itself from the crude attempts at harmony to the gothic structures or the scholastic subtleties of the most ingenious counterpoints; these strict and over-learned architectonic forms were no longer fit for the second epoch. Even Emanuel Bach, Sebastian's most gifted son, found himself already compelled by necessity to abandon the high and severe style of his father. The time of prophetic inspiration and holy zeal had gone by; mankind began to make life upon earth more easy and materially comfortable; people could no longer bear the heavy yoke of Jeremiah; or, with the winged faith of St. John, soar up to the throne of the Eternal. Art, therefore, assumed a more personal, mild, and accommodating character; and so tame did she become, that old Sebastian Bach had scarcely closed his eyes, when people already began to find fault with his "harsh discords;" to call his deeply dialectic mode of interpretation "cold reflection" and "calculation;" and to pronounce his church-music "unsuited to the church." But here, also, there is a brighter side of the picture. What art was losing in one direction, it

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was gaining in another. A new spirit of youthful enthusiasm and innocent joyousness supplanted the stern severity of the preceding period. Whatever there is of bliss and tenderness in this sublunar world—that found its echo in the strains of Haydn and Mozart—that grew and bloomed in flowers of sound, and decked our art with ineffable loveliness. The melodies became more smooth and singable, the accompanying parts accommodated themselves more readily to the leading cantilena, the harmonies blended in graceful flow. The rondo and sonata forms expanded themselves with playful freedom. Mozart, with his diversity of light and flowing arias, duets, terzets, and finales, broke through the fetters of the monotonous Italian opera, and made it adapt itself to his own fine perception of truth and beauty. The power and freedom with which he moved in this new sphere, becomes only apparent, when we compare his works with those of his successors, which, whilst they have increased in length and heaviness, have only become more monotonous and poor, without supplying anything that could be designated as really new in the *spiritual* life of art. From Winter, Paer, Righini, and Boieldieu, down to Spohr, Rossini, and other modern opera composers, there is scarcely one to whom this observation does not apply.

But in the development of this phase of art is already contained the necessity of progress towards a higher sphere.

Our soul, when in a state of excitement, is certainly conscious of the direction in which it is moved; but this consciousness is of an obscure and dubious nature. Thirty years ago, Nägeli—in his too-early-forgotten lectures on music—asserted that "music does not create and give form to our feelings, but rather tends to dissolve them into indefinite sensations." He was right as regards the "music of the soul," which was the only one he knew. For although it is true that music possesses the power of awakening certain definite emotions and conceptions; still its impulses constantly vary in force and direction, and the ultimate result is again that *clair-obscur* which places everything in a doubtful light. With equal truth, Hegel asserts that "There is certainly some relation between the art of sound and the soul of man, and the movements of the one accord with those of the other; but all this amounts to nothing more than a kind of obscure and indefinite sympathy." He, too, had no idea of any other music but that of fluctuating emotions.

A little reflection must lead every attentive observer beyond this standing point, had not art itself already made the necessary step in advance.

It is quite plain that the human mind could not possibly find ultimate satisfaction in a condition of doubt and twilight; man would turn away from an art which could only accompany him thus far. For the development of consciousness is a continual progress from darkness and uncertainty, to light and certainty. The suckling babe, at first, only distinguishes light from darkness; he then observes the forms that move around him: at first, he stretches out his longing arms for everything that is held up to him; but after a time he finds some things desirable, and turns away from others with dislike. So the first dawn of mental consciousness only conveys to us an indefinite impression of the general condition of our inner life: we, then, gradually become aware of the different kinds and degrees of emotion that fill our heart with joy or pain; the feeling of an indefinite longing assumes the form of definite desires;

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fondness and dislike grow in intensity until they become passions; and the frequent recurrence of the same state of mind becomes a settled trait of character. If you give to a person, who has a knowledge of mankind, a faithful and circumstantial account of a series of changes which you experience in your heart, he will be able to form a correct opinion of your character and disposition—he will unriddle you. And in this process of investigation, which leads him to the hidden springs of all your actions and desires, many a passing and isolated sensation which you could not previously define, and for which you could not account, will assume a more decided form, and, perhaps, fully reveal itself as a significant psychological phenomenon.

We pause, at this point, in order to trace the appearance of such a definite and lasting condition of mind in the historical development of our own art. Indications of it occur at a very early period.

When we observe how long and pertinaciously the Eastern nations adhered to their scales of five intervals (*f—g—a—c—d*), although they knew the intermediate sounds, and actually employed them in other forms of connexion (e. g. *g—a—b* (C♭) *—d—e*); when we find the ancient church modes (see my *School of Composition**) restrict themselves to certain forms of melody and modulation; we are naturally led to inquire—what was the cause of such a remarkable abstinence, not necessitated by a want of means? It was not owing to the whim of a few single individuals; for those peculiarities characterize the music of entire nations and epochs of time. We are, therefore, led to attribute it to a clear and universal perception of the agreement of those peculiar forms with the general tendency of the nation or age; they were the faithful expression of a lasting trait of the national character. And this perception was so true and correct, that the inherent power of those forms of expression is felt by us, even at this day, when the whole realm of art is open to us without restraint or hindrance. The chorales of those times still preserve their intended original character. Beethoven found in the Lydian mode the peculiar form of expression which he required for his prayer of thanksgiving (Op. 132)†: I, too, was led to the Mixolydian and Phrygian Church tones in my Hymns for six male voices; and in the first aria of the oratorio Mose, the original scale of the Orient unconsciously presented itself to me. So the mystic harmonies of the middle ages, with their changing character of strangeness and familiarity, seem to have been hovering around Liszt in many of his "*harmonies réligieuses*."

If all this should be looked upon as a mere lingering echo of former times, then the first decided signs of progress appear in the works of Beethoven,—even in those in which he seems still to have followed in the path of his predecessors, Mozart and Haydn. These indications of a new phase in the life of art are at first of a purely external nature; but, for this very reason, the more perspicuous and unmistakable. On comparing such works as the symphonies in *C*, *D*, *B*♭, and *F* major, or the sonatas, Op. 10, 53, and 106, with similar works of the above-named masters, even the superficial observer cannot fail to discover two external differences. The first is this—that Beethoven's melodies are not only longer, but also more continuous,

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* Enlarged edition, translated by A. Wehrhan; published only by Robert Cocks & Co.

† See the author's "School of Musical Composition," vol. i, p. 364. Robert Cocks & Co.

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both as regards direction and contents. The consequence is, that they are fewer in number, especially when compared with Mozart—whose subjects (see, e. g. the overture to Figaro, the first movements of his symphony in *C*, and his sonata in *F*) frequently consist of two or three distinct phrases. In the second place, we find that the exposition of the subjects, and the developments of the different motivos, are both more rich and continuous in the works of Beethoven, than they are either in those of Mozart or Haydn; and, in connexion with this, it even appears to us that Beethoven, in his finales, frequently tarries too long before he arrives at the close. Whether this last observation be correct or not, one thing remains certain: viz. that as Beethoven's phrases are longer and more fully developed, they must have engaged his attention and kept alive his interest a longer time. He, therefore, remained longer in the same frame of mind; and those passing emotions which, in Mozart, are continually changing in character and form of expression, assume in Beethoven the nature of a definite and lasting condition of mind. In this respect Haydn approaches more closely to Beethoven than even Mozart; only his works (especially his symphonies) are far more uniform in character than Beethoven's; the pervading sentiment of all of them being a feeling of childlike joyousness, which even in sombre moments does not interrupt its graceful play, but continually sings its song of happy contentment and thanksgiving.

Here we may again take up the thread of our examination.

With the transition from the sphere of changing emotions to that of a decided and lasting condition of mind, begins, for art and the artist, the day of a higher truth and a higher existence—the day of real artistic creation. For, a truthful delineation of character is only possible where that character has assumed a definite form, and where the existence of the individual man separates itself from, and rises distinctly above, that of mankind in general. Creation implies the production of something definite in form and contents; and this, again, is impossible where nothing definite and decided is known. This is the reason why the music of the middle ages, from Lattre, Palestrina, and Allegri, down to Alessandro Scarlatti and the old Italian opera, did not, on the whole, attain to a higher standing point than that of formal productions. Its counterpoints developed themselves according to established rules; its harmonies ranged themselves together like rows of crystal vessels, in which the consecrated service of the Church was preserved and held up to the congregation as a tabernacle of silver sounds. A distinct and continuous delineation of character is scarcely ever met with in music of this epoch; and where it occurs—as, e. g. in J. Gabrieli's "*Benedictus*," mentioned in the third volume of my "School of Musical Composition"—it soon relapses into an undefined effusion of momentary sensations. Beyond the description of such momentary sensations, neither the old Italian opera and its twin-sister, the oratorio, with their imitations in England (Purcell), and Germany (Hasse, Graun, Naumann), nor the German *Singspiel* of Reinhardt Keysser, nor the French opera, has ever been able to raise itself. Handel is the first who gives us decided delineations of character; and even he frequently enough returns to the region of undefined sensations, where harmonies are strung together and motivos spun out, not for the purpose of developing any deeper idea, but merely to continue the thread of the composition, and keep up the play of sounds.

The moment the ideas of the composer assume a definite and characteristic form,

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the psychological nature of the different tonic combinations also reveals itself to him. That every tonal relation has its own inherent character, is a truth of which no musician requires to be convinced; but, in the preceding period of art, these differences of character were neither clearly perceived, nor made available for artistic purposes. We do, indeed, meet with some striking instances of a characteristic employment of tonal intervals in the popular songs of ancient Germany and Scandinavia, and more especially in those Gaelic strains of hoary antiquity, for the acquaintance with which we are so deeply indebted to the researches of English musicians; but they occur mostly in isolated cases, and appear to be the result of intuition, rather than of clear perception. Much more frequently and advisedly do we find Handel make use of characteristic tonal progressions: the arias in Semele and in Saul, and many passages in his mighty choruses, are evidences of his deep insight into the psychological signification of the different intervals and combinations of sounds; although the great master, in the storm of his eventful life, and the hurry in which he had to compose his oratorios, was frequently compelled to accommodate his phraseology to the prevailing style of his age, and to neglect the details for the sake of the whole. But no one has ever equalled Sebastian Bach in depth of perception and truthfulness of delineation, as far as regards the characteristic employment of tonal progressions. It may be safely asserted of almost all his recitatives in the "Passion Music," and of many of his airs and choruses, that they do not admit of a single note being altered without injury to the truthfulness and decision of the expression; and the same feature even characterizes many of his pianoforte and organ works.

It was under the influence of this deep insight into the spiritual life of the world of sound that the doctrine of harmony developed itself so fully, consistently, and significantly—as it has been my aim to unfold it in the School of Musical Composition. All the discoveries and further developments of later times—except the wild fancies and transient whims of our pseudo-geniuses—may be traced back to that epoch in which it was given to father Bach to reveal the truthfulness and deep spiritual significancy of his art in connexion with the word of God.

Music having thus acquired the power of characteristic delineation, the artist was now enabled to place different characters (individuals) in juxta-position, and to elucidate the one by the contrast with the other. The musicians of the middle ages made use of the polyphonic *forms* of counterpoint, because they could not help it. Palestrina was obliged to resort to the employment of double choruses in the dialogue of the "Song of Songs;" on the stage, also, choruses sang behind the scene instead of the individual actors; and Heinrich Schütz had to adopt the same means in order to distinguish individual characters (e. g. where he introduces Christ as speaking to St. Paul*). These contrapuntal forms, which, in the middle ages, were the necessary result of the imperfect development of our art, could now be converted into true polyphony, in which each part had its distinct character and peculiar contents.

We are ready to grant that our art does not possess the means of delineating a

* H. Schütz, also known under the Latin name of *Sagittarius*, was born in the year 1585. He was a pupil of Gabrieli, and has been justly styled the "father of German music." Besides the "Passion Music," to which the author above refers, he wrote the first German opera (Daphne), and a great number of excellent compositions for the church.—Tr.

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character—or any object whatever—as distinctly and fully as poetry or sculpture. But then it has the advantage over the latter in its power of representing a progressive development; and over the former, in the facility of making distinct and opposite characters act and speak simultaneously. Music cannot define in precise terms who and what you are; but she causes all the successive emotions of your heart to pass in review before you; and these enable you to unriddle the enigma of your existence. It is both a monologue and a dialogue, full of dramatic truth and life.

Here the art of sound begins to unfold its true nature and power. Those two giants, Handel and Bach, take the lead. In Handel's choruses, each part derives its distinctive character from the manner in which it is conducted, and the region of sound in which it is employed. In those of Bach, the different parts become living individuals, so truthfully delineated that none could be mistaken for the other. It is necessary that we should have vividly before our mind his "Passion Music," his "*Komm Jesu, komm*," his "*Fürchte dich nicht*," the *Incarnatus*, *Crucifixus*, and *Resurrexit* of his High Mass, and other productions of the same character, in order fully to comprehend, in our times of simulated Christianity, that power of genuine religious enthusiasm which here sounds forth its Bible truths into a world of unbelief and demoralization, such as that in which Bach re-awakened the voices of the apostles and prophets against the Voltarianism and corrupt Autocratism of his century.

Traces of this dramatic life may be discovered even in many of Bach's accompaniments to vocal compositions—e. g. in the aria, "*Verachtest du so*" (in the Kirchenmusik, "*Herr deine Augen*"), the first movements of the Kirchenmusik, "*Bleib bei uns*," "*Christ unser Herr*," and "*Liebster Gott wann werd' ich sterben*," the *Crucifixus* of the High Mass, &c. &c.—they also appear in several of his instrumental works, such as the fugue in *D* minor, and others alluded to in my introduction to the Selection* from his Pianoforte Compositions. The same dramatic spirit characterizes a number of Handel's vocal compositions; but particularly, yet in quite a different way, those of their next compeer, Gluck.

There is no sign of contrapuntal skill and power to be found in the works of the last-named remarkable man, whose greatness was rather of an intellectual than purely musical nature. Comparing him with his great predecessors and followers, we might safely assert that he could not, or rather would not (for a man like him can accomplish any thing he sets his mind upon), write a duet or a terzet. He had another aim in view, and that he realized. Out of the meaningless play with sounds and forms into which the old Italian opera had degenerated, the genius of the true drama rose before his eyes. Gluck cast aside the useless rubbish that had so long encumbered him, and determined that truth of expression and dramatic life should henceforth be his aim, and that every other thing should be subordinate to this. If we turn to the work in which this idea has been most rigorously and powerfully carried out—his *Iphigenie en Aulide*—we find, in the first place, that every progression and skip of the melody is faithfully and ingeniously adapted to the sense of the words. We next discover, that this truthfulness and precision of melodic progression is combined

* See Dr. Marx's Selection from Sebastian Bach's compositions; prefaced with an Essay on their proper Study and Execution, translated from the MS. by A. H. Wehrhan. Robert Cocks & Co.

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with a rhythm as rich, elastic, and powerful as none but Æschylus had ever at his command. How readily his war-like anapæsts range themselves in battle array, or join in military dance at his desire! How carefully does he allot to every syllable its proper time and accent! How truthful is his declamation, even in his airs and choruses. You may sit down and play with entire satisfaction such songs as Agamemnon's "*Brillant auteur*," Clytemnestra's "*Que j'aime*" and "*Armez vous*," Iphigenia's "*Les vœux*," and the choruses "*C'est trop faire*," "*Non jamais*," &c. &c. as purely musical compositions; you may then sing them with increased pleasure, before you even perceive that every single syllable and every significant sound of the language has received its appropriate musical expression. The language and the music cling to each other like wedded lovers, or like the spirit and the word in Goethe's well-known lines:

> "Now let the word be called the bride,
> The spirit be her spouse."

Gluck's great predecessors had already succeeded in blending words and tones, to the great advantage both of language and music; but it was reserved for him to bring about the closest and most powerful alliance between the art of sound and the poetical forms of speech. And this he effected in a language, of all others the most unrhythmical and most unfavourable to music.

There have been amongst us those who would reproach this great man with "reflexion" and "cold declamation." Such assertions might be allowed to pass for what they are worth, were it not that so few of us Germans have had an opportunity of making ourselves acquainted with our own countryman. For his operas are only brought before us in a translated form; and our teachers—if they occasionally pay him a ceremonial visit—make their pupils sing in German what can only be expressive and true in reference to the original text. This is the more strange, as we Germans take more pride in gibbering *un peu Français* than in speaking our own deep and beautiful language well; and would hardly dare to sing a Donizetti or Ricci in any but the Italian tongue.

The picture of this great man, and all that our art has gained through him, would be too imperfect, if we were to leave unmentioned what he has done for the delineation of character and situation. We must, however, remember that he looked upon his Greek heroes and heroines from the standing point of his age, and therefore not blame him for treating his characters as they were represented to him by Racine and Corneille. His Achilles is a chivalrous French prince, his Iphigenie a *princesse*, perhaps after the idealized model of Marie Antoinette, his patroness. Taking these things into consideration, we shall find that all his characters have been delineated with wonderful distinctness. It is impossible to mistake any of Iphigenia's airs for those of Clytemnestra, or any of the chorus leaders; and, what is still more remarkable, the different characters do not stand still, but actually progress, as may be seen in Agamemnon's two first airs, as well as Clytemnestra's four solos, in which a gradual development is apparent to every attentive observer.—In conclusion, let us mention that the orchestra, also, is often employed by Gluck, with the most striking effect, to make the sketch of a character more perfect and complete.

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This last observation regarding the employment of the orchestra for the purpose of characteristic delineation, brings to our mind another progressive step, which, having been commenced by Bach and Handel, was completed by Beethoven. The characters of the drama either represent human individuals, or beings personified as such; as, *e. g.* the genius of hatred in Gluck's *Armide*, or the ghost in Mozart's *Don Juan*. But, in the imagination of the composer, there are hovering other beings besides these; shapeless and untangible voices of nature, sounds from a higher sphere. These are the voices of the orchestra. To the mere routine musician, the orchestra is an assemblage of sound-producing instruments,—a collection of tools which he employs for different purposes. But to the genuine artist, each of these instruments reveals itself as a living being, as one of those mysterious children of the wide world of sound, whose voices are dear and familiar to us, although we cannot define their forms and characters. They entice us away into the region of dreamy vision; they allow themselves to be conjured up at our command; they understand us and are obedient to our will. If treated with kindness, they serve us willingly, as they did father Haydn; but if harshly dealt with, or forced to do what they cannot or are not inclined to perform, they turn round upon their tormentors with avenging fury, or fade and perish under the work imposed upon them. They constitute a world of their own, born out of our spirit, but governed by its own unalterable laws.

The road to this region of boundless fantasy had been marked out by an unerring hand. As soon as our play with sounds assumes a definite spiritual meaning, it ceases to be a matter of indifference which voices are to speak and which to be silent. As surely as every class of human voices—the youthful soprano and the grave bass, the mild alto and the fiery tenor—has its own distinct character, so surely must a difference of character present itself to the observer in the tones of the violins, flutes, horns, and trumpets. An artistic mind could not fail to perceive in them as many differently organized beings, and to make his choice according to the nature and capabilities of each.

Signs of this spiritualization of the orchestra appear at an early period of our art; but the first great lord and master of all the spirits that dwell in the instrumental world was father Haydn. He had practised the instruments, and had served them from his childhood, until his existence and theirs had, as it were, become one, in long wedlock; and they, now, in turn, served him and did what he desired; for he never required any thing but what they could and were inclined to perform. It must always remain a significant fact, that his first great attempt at sound-painting was the "Chaos;" that formation without form, that anxious waiting for the creative command which should give light and shape to the universe. To Haydn, also, this was a day of creation, on which the world of instrumental voices received the breath of life. And it continued to breathe; it grew, in lyric-epic fulness, in Beethoven's symphonies, in his quartets, and pianoforte compositions. If the Pastoral Symphony, the Eroica, the fifth, the seventh, and the ninth, the trio in *D* major, the romantic andante in the grand quartet in *C* major, the sonatas in *C*♯ minor and *F* minor, and the one entitled "*Les Adieux*"—if these and others do not at once convince the hearer that more was felt and meant by Beethoven than a play with lifeless "instruments of music," he has only to read the composer's own superscriptions and annota-

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tions in order to learn that it was a world of living and spiritual beings which spoke to him out of the strings, the wood, and the reeds. The works of many of his successors bear the marks of a similar conception. It is this life of the instrumental world that Karl Maria von Weber, and, after him, Wagner and Meyerbeer, have found the means of giving such a truthful colouring to many of their dramatic characters and incidents.

In the above fugitive sketch of the successive phases in the development of our art, I have confined myself to general outlines, not deeming it either necessary or advisable to aim at completeness or enter into minute details. The object of the preceding chapters is attained, if the epochs, names, and works, which have been pointed out, have served to give the reader a general idea of the progress of musical art; and it matters not that many other celebrated names and works have not been mentioned. Still less should any one demand historical completeness and consecutive arrangement in these sketches, the only object of which was to indicate those traces in which the life of art reveals itself; to show how rich it is, how diversified are its relations.

On the one side, this life was so entirely of a sensuous character as to make us inclined to doubt whether the spirit of art could really be said to dwell in it; on the other, we saw the art of sound and language blend into one; music became essentially dramatic, and acquired the power of expressing, not only momentary sensations, but entire trains of thought and conception. On this side also, doubts have been raised as to the legitimate boundaries of our art. It has been asked (and not without reason): "Is music, with all its means of expression, capable of portraying an external object or a situation? Can it even clearly and fully describe our internal feelings and desires? If I feel its tender influence, how am I to know whether it is love, sisterly affection, or friendship that speaks to me? When Beethoven, in his Pastoral Symphony, undertakes to paint a 'scene by the brook-side,' what do we see there? Who are they that are supposed to take leave in '*Les Adieux?*' under what circumstances do they part? and what are they saying, or feeling? Again, if every one must agree that something more than a mere play with sounds is intended in the last sonata in *A*♭ (Op. 110), and in the symphony in *A* major, who will undertake to state precisely what Beethoven intended to convey? Is not the utter want of agreement amongst the interpreters of works like these a sufficient proof that music steps out of its legitimate sphere when it undertakes to delineate definite conceptions, instead of confining itself to the expression of vague sensations?"

We might reply, in the first place, that we are by no means called upon to answer these questions. Our professed object has been to give a general delineation of the progressive development of musical art; and, in doing this, we must take art as it is and has been. It would, therefore, be quite sufficient for us to state that there exists documentary evidence that innumerable attempts have actually been made to bring the description of definite ideas within the sphere of musical art, and that it is our greatest masters who have attempted it most assiduously.

But were we inclined to enter into the discussion, we might reply, in the second place, that the disputed point is, in reality, only a question of degree; i. e. how far music may go, and where it should stop. We do not believe that any person—at least, not a musician—would deny to music all power of definite expression. Every

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individual must, assuredly, have found some musical compositions cheerful, and some others grave or gloomy. Even the humblest composer would startle in confusion, if we were to praise his dead march for being so merry, or pronounce his drinking and love songs suitable for a funeral procession. But the smallest concession of this kind leads the opposing parties into the same path; and the only question that remains is, how far each of them is able or willing to go. On the other hand, it has already been acknowledged that music is incapable of delineating an object, or expressing an idea, as distinctly and precisely as the plastic arts or poetry. Our art commences with sympathies; it dwells in the more obscure region of the inner life, and brings before us its subject of representation in the form of a psychologic enigma. It shows us what we are, by telling us how we have become so; whilst sculpture places before us the finished ideal, that we may guess how it arose.

Apart from this, it may be questioned whether any one is justified in making distinctness and minuteness of delineation the test of the merit or demerit of every production of art. If that be the most essential qualification, why do we not colour our statues and put moveable eyes into their heads? Why has not Beethoven, in his Pastoral Symphony, made use of the ordinary stage contrivances for the purpose of a more drastic imitation of the thunder and lightning, the murmuring of the brook, and the rustling of the leaves? Why does Bach, in his cantata, "O, Lord, when I am dying," make the mystic flute do the duty of a real funeral bell in a manner which is by no means "clear" and "natural?" The reason is, firstly, because faint indications, similes, and dubious twilight, are more natural to the artist (whether he paints in sounds or forms); for that which he represents does not really stand before him, but gradually develops itself out of his own mind. The reason is, secondly, that those faint indications and similes answer the purpose of the artist far better than the most drastic and palpable imitation of reality: for they draw the recipient into the artist's own sphere of thought and feeling; they cause him to take a lively interest in the work, which, as it were, is born and grows up under his own eyes; whilst perfect reality and certainty only interest us for a moment, and then cause us to turn away, listless and satiated. You must dream with the artist, you must share his doubts, his fears, and hopes, if you wish to enter into the spirit and enjoy the fulness of his work.

It is, however, quite immaterial for our purpose to know how far our art may go in its representation; so that the fact remains undisputed that music in its progressive development endeavours to raise itself from the region of sensuality to that higher sphere where the spirit predominates over matter. This progress is founded in man's own nature, and therefore every art follows the same road of development, and ultimately arrives at a point where it may possibly reach and overstep its limits. Even poetry, the clearest and most definite of all arts, must sometimes reach this doubtful point, as may be seen in Dante's *Divina Commedia*, and the second part of Goethe's *Faust*. It is here, also, where every art has the right to make pre-suppositions and demand concessions. The greatest artistic connoisseur of Greece would not have been able to comprehend Raphael's Transfiguration, or Michael Angelo's Last Judgment; for this reason, that he was unacquainted with the records of our religion. Even the habitual reader of the Bible would hardly understand Raphael's picture of the Judgment of Ananias and Sapphira without some reflexion; because the painter here had to accomplish a task for which the means of his art were inadequate.

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When we find that Raphael nevertheless undertook his task, when we see him elsewhere attempt to depict how God "set two great lights in the firmament of heaven," and remember that these and similar undertakings have met with the warmest approbation and admiration of the world, we should be slow in circumscribing the limits of art, and rather leave it to the judgment of each artist how far his own powers and the resources of his art enable him to proceed. Beethoven and others have sometimes endeavoured to facilitate the understanding of their works by means of superscriptions and annotations, as did the painters of the mediæval ages. Still, with all this, it is true that "every work of art, without exception, makes innumerable demands upon the reflexion and imagination of the beholder or hearer; and its effect upon the latter is not so much an act of transmission from without, as a reflex from within*."

We think it necessary, before closing this chapter, to mention that one of the most eminent musicians of our age appears to have differed from us in his opinion on the question of artistic progress and development. A correspondent, writing to the editor of the *Fliegende Blätter für Musik* (p. 286), states, that in a conversation with Mendelssohn, the latter thus expressed himself on the meaning of a phrase which many of our younger artists are but too ready to apply to the works of their favourite master.

"This composer has opened a new road?—Well, I ask, what do they mean by such an assertion? Do they merely intend to say that he has proceeded upon a road which no one else had traversed before him, or does the assertion not rather imply that the composer has opened a track which leads to a new and more charming region of art? For, every one capable of wielding a shovel and moving his legs can open a path for himself; but if they employ the expression in the higher sense, I deny its applicability altogether. *There is no such thing as a new road,* simply because there is no new region of art to which it could lead. They have all been explored long since.—New roads! That artist is sure to be led astray who gives himself up to this cursed demon! No artist has ever opened a new road. At the most, he only did his work a little better than his immediate predecessors. Who is to strike out a new path in art? A genius. Well, has Beethoven shown us a new road entirely different from that in which Mozart walked? Are his symphonies altogether new in form and conception? I say, no. I cannot perceive any extraordinary difference between Beethoven's first Symphony and Mozart's last, either as regards artistic excellence or effect. The one pleases me and so does the other. To-day, I listen with delight to Beethoven's Symphony in *D* major; to-morrow, I feel equally happy in listening to that of Mozart in *C* major, with the Fugue at the end. But the idea of a new road never enters my head. Then, again, take Beethoven's "Fidelio." I do not mean to say that I find every passage in it fully to my mind; but I should like an opera named which can produce a deeper effect, or yield a more delightful artistic enjoyment. Will you point out to me a single piece in it in which Beethoven has struck out a new path? I do not find one. On looking into the score, as well as on listening to the performance, I everywhere perceive Cherubini's dramatic style of composition. It is true that Beethoven did not ape that style; but it was before his mind as his most cherished pattern."

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* Herbart, *Encyclopädia der Philosophie.*

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"And what about Beethoven's last period?" enquired the writer. "What about his last Quartetts, his ninth Symphony, his Mass (Op. 123)?"—Surely no work of any of his predecessors or contemporaries can be likened to them."

"That may be true in a certain sense," continued Mendelssohn, with great animation. "Beethoven's *forms* are *wider* and *broader;* his style is more polyphonic and artistic; his ideas are more gloomy and melancholy, even where they endeavour to assume a cheerful tone; his instrumentation is fuller;—*he has gone a little farther on the road of his predecessors, but by no means struck out into a new path.* And, to be candid, where has he led us to? Has he opened to us a region of art more *beautiful* than those previously known? Does his ninth Symphony really afford to us, as *artists*, a higher enjoyment than most of his other symphonies? As far as I am concerned, I confess openly that I do not feel it. It is a feast to me to listen to that symphony; but the same, if not a purer, feast is prepared for me in the Symphony in *C* minor."

If it were not that so many find it convenient, and are accustomed to adopt the assertions of distinguished men without further inquiry, we might let the above sentences pass for what they are worth. And if it were the sole aim of our art to "please," to "prepare a treat," to make us "feel happy," and to "lead us into more beautiful and charming regions;" we might even allow Mendelssohn to be right. In the regions of undefined pleasure, taste, happiness, &c. &c. there is no real progress; but a mere change of enjoyment, a roaming from pleasure to pleasure. Here everything depends upon habit, inclination, and accidental circumstances, which cause us now to find this more "beautiful" and "charming," and now that. Nay, in this region, a really deep or novel idea, presented in an unaccustomed form, may often afford a less pure and unalloyed enjoyment than a series of unmeaning phrases moving smoothly along the beaten track. No one can shut his eyes to the fact, that great violence has been done to the vocal parts, both of the ninth Symphony and the Mass, or explain away many other questionable specialities. But, above all, these specialities rises the new and grand idea which thus compelled the composer to wage war with the elements of his art, which he had treated more gently and considerately on so many other occasions. It is not the success or failure in details, but the idea of the whole, which decides the point whether a new road has been opened or not. "Enjoyment" and "a feeling of happiness" are no criterions of progress; in art, as in every other concern of the spirit, a higher perception is the only proof of advance.

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CHAPTER IV.

THE PRESENT.

The Heritage of the Past.—Church Music and National Song. The Opera. The Possession of the Present. The Church and the Oratorio. Academy of Singing. —Gluck and Wagner. Mozart. Spontini and Weber; Meyerbeer.—Attempted Restoration of the Greek Drama.—The Symphony. Berlioz. The Modern Orchestra. Military Music—The People. Vocal Societies. Concerts and open-air Performances. Domestic Music.—Art made mechanical. The Profession of Teaching. Mechanical Treatment of Art. The Expectation of the Future.

If I have succeeded in conveying to my readers a general idea of the nature and development of our art, there remains only one thing to be done, in order to enable us to come to a clear understanding respecting the end and means of musical culture. We have to examine the present state of our art, and endeavour to discover its future course of development. Once more—and for the last time—I must bespeak the patience of the more lively amongst my brother artists, who are inclined to look upon every thing as useless which does not promise to lead to an immediate practical result; the more so, as I shall have to direct their attention to many well-known matters. Let them remember how many hours they have been obliged to spend over their "finger exercises" and "schools of agility!"

There is scarcely any sphere of science or art in which so much has been done, and so many labourers been at work as in music. In Germany, particularly, treasures and stores of all kinds, gathered from all times and all countries, have been accumulated to an almost inconceivable extent. To what purpose shall we apply these treasures, and what shall we do afterwards?

The sources whence all these riches have sprung, supply us with an answer to these questions.

Amongst the sources of musical art, there are two—the national song and church music—which have, at all times, been the most prolific. In Germany, the Reformation under the influence of Luther—who loved music so ardently, and knew so well its influence on the people—gave such an impulse to the spread of the sacred popular song, and thus of music in general, that no other country can show any thing to be compared to it. Up to the middle of the seventeenth century, more than 3000 hymns with from 1900 to 2000 melodies had been collected. A century later,

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a catalogue of upwards of 50,000 printed German hymns and spiritual songs was made out by Moser; whilst Nathorp and Kessler secured the possession of more than 3000 sacred melodies. Every town and every church had its trained choirs (those of St. Thomas in Leipzig and of the *Kreuz Kirche* in Dresden have acquired renown), and bands of ambulant singers paraded the streets. The secular national song (as may be seen from the collections of Erk—Irmer, and others) was fostered with the same fondness; and dance and other popular music grew and spread in proportion. The guilds of town-musicians, the numberless bands of strolling players, like migratory birds, carried the seed into all the corners of the earth.

To all these causes must be added the unparalleled industry and faithful and self-denying love of art which characterized our organists and cantors. For two hundred years, these men, accustomed to privation and unknown to fame, continued to work with enthusiastic zeal in the service of their church and their art. Of Seb. Bach we know, that, whilst engaged in numerous official duties and overburdened with the labours of teaching, he yet contrived to produce not only numerous volumes of instrumental compositions and a number of Masses, Oratorios, and other large works; but, besides these, five complete series of Services (*Kirchenmusiken*), for solo, chorus, and orchestra, for every Sunday and festival in the year. Tag, the obscure cantor of Hohenstein for fifty-three years, composed—in addition to twelve daily lessons and his duty at church—every week his cantata (besides other things), wrote out the parts himself, practised and performed it with his choir, and was but too happy to supply every one who asked for it with a copy—gratis, of course, and written with his own hand.—How many other names, more or less known to the world, might not be mentioned in proof of this faithful and mostly ill-rewarded zeal!

If, in addition to these means and causes of musical culture, we remember the operas and chapels of our wonderfully numerous courts, our town-theatres and town-orchestras of the free-cities and other opulent places, continually engaged in the performance of operas, secular cantatas, symphonies, and every description of concert music, we may form some idea of the vast amount of music which has been collected and performed in our native country during the last three centuries. Even the riches of the Netherlands and Italy, at the time when their music was most flourishing, bore no comparison to ours; for those countries wanted, when art was most flourishing amongst them, that inexhaustible and universal source of musical culture, the religious national song (chorale) of Germany.

Another circumstance (and one of a more painful nature) conspired to the same result; viz. the extinction of the real life of the people, the exclusion of the masses from all conscious and independent participation in public affairs, the stifling of freedom of thought and action, the closing of the seas, from the time when autocracy and the manners of the court of Louis XIV found such favour and excited so much imitation in Germany—from the time when the dissevering of the national unity with all its consequences, the thirty years' war and other calamities, overwhelmed almost to annihilation the freedom, rights, and national spirit of the German people.

Thus deprived of the power of accomplishing great national deeds, and compelled to suppress every sign of individual energy and independence, the unquenchable spirit of our nation took refuge in the mystic region of imagination and religious

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contemplation. And here it found the art of music ready to afford that consolation and field for activity which was denied in the outer world. At the time when Great Britan gained her glorious constitution, established her maritime dominion, and expanded her commerce over the whole world; when France completed her national unity, and surrounded herself with a triple belt of fortresses; when Russia collected her strength to acquire influence in the affairs of the world, and to effect a movement towards the west: at that time, when, hemmed in as we were, the energies of our minds were poured forth in floods of music; whilst others acted, we raised our songs of religious exaltation to the throne of the Almighty, poured forth our suppressed feelings in tones of anguish, or endeavoured to forget them in strains of mirth. Without doubt, those were the truest, holiest, and sublimest songs that ever have been sung; and as no other time or nation has produced another Bach or Handel, we must not grudge the price we had to pay for what they left us.

And this time of great preparation, to what has it led? Where are we now, and what is the present state of musical art? Let us take a rapid glance at its subsequent development.

The spiritual, social, and political progress of mankind has necessarily been attended with a decline of the music of the church and the institutions connected with it on the one hand, and the flourish and influence of the old musical guilds and establishments on the other. In the Catholic church, the priests themselves frequently expressed a desire that the masses and other liturgic forms might be shortened and simplified. In the Protestant places of worship, grand orchestral and choral performances became every day more rare. As regards, in particular, the liturgy of the united Evangelical church of Prussia, it is impossible, if considered from a musical point of view, to look upon it otherwise than as a most meagre and, in fact, unartistic and artistically inefficient substitute for that which the music of the Lutheran church once was. The only new institution of any importance in this sphere of art is the Berlin cathedral choir, founded, principally, for the object of assisting at the service in the cathedral and the royal chapel. This choir, which owes its origin, *not* to an impulse from within the church or the congregation, but to an act of regal munificence, has been instrumental in the production of a series of compositions specially written for it, as well as in the revival of works of a more ancient date, particularly those of the middle ages, by Palestrina and others. On the whole, it must therefore be acknowledged that church music—as a matter of course—is both less in extent and intrinsic power than it was in the preceding period. Even in Haydn's and Mozart's masses and anthems, we feel the presence of ideas not exclusively belonging to the church, and of conceptions and feelings of a purely personal nature; they are obviously pervaded more by a naturalistic (theistical) spirit of devotion, than by the fervent and firm belief of the church. Beethoven, in his last mass, has reared up, in starlit night and mystic extacy, his own temple by the side of the venerable spire of St. Stephen's. The manner in which he asserts his "*Credo!*" with the determination of conquering or dying in bold defiance of the powers of unbelief around, and in himself—how he awakens the song of the spheres to bear witness on his behalf; how he pours forth his bitter and tearful "*Crucifixus,*" or gives expression and imparts new fervour to the in-

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conceivable idea of the "*Incarnatus est:*"—such has never been the spirit of the ancient church, with her faith, like ancient Petra, resting upon and hewn out of the solid rock.

It is the resurrection of the old confession (which doubt and infidelity had crucified) in the free empire of sound; it is a "mystery" instead of the ancient plain dogma, whilst the undeniable consciousness that "faith is wanting" gnaws secretly at the heart.

Is it necessary to speak of the elegant Hummel, of Cherubini's Restoration and Coronation Masses, and similar productions? Mendelssohn approaches nearest to the writers of the ancient school; but only externally. He was enabled to accommodate himself more easily to the *forms* of the church, because he was *spiritually* less intimately connected with that church than either Haydn or Mozart; the former of whom clung to it with child-like attachment, whilst the latter went so far as even to deny a genuine ecclesiastical spirit to Protestants. Here, as everywhere else, Mendelssohn has proved himself a most ingenious and skilful imitator—or rather eclectic—of Bach, Handel, and others. Apart from the vigour and freshness which his eminent talents and surpassing practical skill enabled him to impart to those forms which others had invented before him, the peculiar and fundamental character of his church compositions is feminine tenderness. It is a craving after prayer and devotion, quite different from that enthusiastic and energetic piety which rests upon the rock of our own immoveable belief, no less than the consciousness that this conviction is shared by the numberless congregations, and taught and practised in the church.

Of his, and most other modern compositions, it is to be said that the sacred contents of the text and the forms of the church merely serve to afford an opportunity for artistic exercise. It is not religious enthusiasm, or the church, which has called those works into existence; but it is to the artistic love of creation, or some extraneous purpose (e. g. to furnish compositions for particular singing academies), that most of them owe their origin. The climax in this direction appears to have been reached by H. Dorn, in an eccentric work of his, which has been performed in Berlin and elsewhere, and in which the composer has ingeniously employed the text of the *Requiem* for a series of dramatic and symphonistic scenes. But our first observation applies with equal force to productions of a more serious character. To show this, at least in one instance, I mention Mendelssohn's "*Lobgesang.*" This composition, set to scriptural words, is, both as regards contents and form, an ecclesiastical cantata. But it is preceded by a complete symphony, which, according to its matter and form, should obviously be a first essential part of the cantata that follows. Here, then, the composer has clearly departed from the established form of construction, in order to obtain an enlarged field for musical display. The creative longing of the artist was strong enough to make him overlook the strange pleonasm which he committed by intoning the same hymn of praise, first instrumentally, and then vocally. How did Mendelssohn attain this point? From the example of Beethoven's ninth symphony, which, however, only acted upon him formally, as a grand and extensive structure. But that which in the younger artist is a mere loquacious repetition, was in Beethoven an individual and deep-felt idea. It was the idea that man can only find rest and perfect happiness in the sympathetic

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love of man, which reaches farther than the boldest flights of thought and fantasy. He felt that here the mystic instrumental world could no longer suffice, that it required the voice of man to intone the song of universal brotherhood, in which the "millions" of loving and beloved fellow beings raise their united strain of joyful adoration to the "starry skies."

All this, however, is not to be laid to the special charge of individual artists. It is the effect of the advancing pressure of the times, even upon those who lack the honesty or courage either to resist or cheerfully to follow its tide. But this does not make the consequences the less serious, as those should take to heart who have allowed themselves to be misled by the assertion of our æstheticians that the choice of the subject is of no importance, whilst its treatment is everything. If the subject be such that the artist cannot fully and honestly devote himself to it, then the representation also will be hollow and only half true. By separating the word and form of the church from the church itself, and making them subservient to extraneous purposes, or the mere desire of artistic creation, we accustom ourselves to stray away from that which is definite, truthful, and characteristic, into the indefinite region of generalities. We estrange ourselves from every thing that is energetic and characteristic, until at last we actually dislike and shun the truth, and begin, in general and meaningless phrases, to court the favour of the numberless hosts of those who are themselves void of character. For a general phrase, it is true, cannot satisfy any one; but neither does it repel any one—except the small minority of those who maintain a character of their own, and pay attention to what is going on around them.

The same observations apply to the Oratorio—a form of art which, for a long time, and with more pertinacity than justice, has been asserted to belong exclusively to the church. There was one branch of this form which might be strictly classed under the head of church music. It consisted in the solemn recitation (chanting) of the Gospel on Good Fridays and other great festivals, the choir and congregation alternately taking a part in the performance. Bach's Passion Music is the perfection of the ecclesiastical oratorio, and pertains to Divine worship. The other branch of this form of art was that which Handel brought over to England from Italy, and by the power of his genius raised to the height of importance which it has attained. This oratorio never belonged to the church; it merely employed biblical incidents—as was the tendency of those times—either for purely artistic purposes, or partly with a view to religious edification. I say partly; for although the text was in some cases exclusively of a religious nature (as, e. g. in Handel's Messiah), there were others (e. g. Judas, Samson, Saul, &c.) in which feelings of a different nature—the spirit of freedom, heroism, love, &c.—entered, as in the Bible, so largely into the conception and representation of the work, as to make it a matter of difficulty to decide whether the religious and divine, or the profane and purely human element predominates. For this question is not affected by the circumstance that, according to the spirit of those times, human affairs and human energies were invariably referred to Divine Providence; else we should also have to class amongst religious works Alexander's Feast, with its unexpected address to the holy Cecilia.

In Haydn, the secular tendency of the oratorio becomes most decided. He first depicts to us the creation; and although the text of the Bible forme the leading

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subject of his work, and the hymns of the angels constitute its culminating point, still we everywhere feel that we are upon our own earth, and children of nature in the blooming world of nature. In the Seasons, this tendency is consummated. The poet, with the most felicitous self-abandonment, represents to us the life of nature in the form of an idyl; the labours of the field, the delights of the chase, of wine and love, the stillness and the terrors of nature. Even devotion finds its expression in the shape of a natural, but by no means exclusively directing and ruling, principle in man's breast. And if we distinguish this and similar works (e. g. amongst the more modern ones, Schumann's *Peri*) from the proper oratorio by the term of cantata, it remains incontestable that they are no longer within the pale of the church. The same assertion holds good in respect to those modern oratorios which (as, e. g. Schneider's *Weltgericht* and *Sündflut*) are founded upon or have reference to biblical texts; as, for instance, Spohr's *Babylon*, and Hiller's *Jerusalem*. Their character and object are not ecclesiastical, but artistic. Mendelssohn alone forms an exception. He has imitated Bach's ecclesiastical oratorio in his "Paul;" and in his Elijah he has treated a scriptural episode in the manner of Handel and his times, which the literal contents will sufficiently prove. The great imitative talent of this composer, and his artistic eminence, in general, have in this instance also concealed from the eyes of the multitude how far every imitation must necessarily fall short of original truthfulness. It is reserved for a time of greater decision of character and more unbiased judgment to find out how greatly truth has been sacrificed in these works, at present so highly extolled, and how deeply their example and tendency have affected the whole state of modern art.

The changes that have appeared in the province of the creative art, have been followed by corresponding changes in executive art. In the place or by the side of the ancient church choirs, vocal societies have sprung up and gained ascendency everywhere. In Germany, the first of these was founded in Berlin by Fasch. Now —after a lapse of half a century—there is scarcely a village without its singing association (*Singverein*), and—thanks to our German individualism and fondness for division—almost every little town has two or three of them. In Berlin, there are some ten or twenty, and every organist or cantor tries, if possible, to get up one for himself. Church music, oratorios, cantatas of all descriptions and ages, occasionally also opera music, afford to these societies material for practice. Their tendencies and merits depend not only upon the qualification and views of their conductors, but also upon the fitness, perseverance, and energy of the members—a consideration which is unavoidable, and which is of still greater importance in respect to the aggregate meetings of the societies of different towns—those "musical festivals" which, originating in Thuringia*, have spread over the whole of Germany.

The strict and uniform schooling, and discipline of professional and salaried choristers, cannot be expected from these free associations; still less are they able to acquire that fixedness of purpose and character which the ancient church and cathedral choirs derived from the very nature of their calling. This, however, must not prevent us from recognizing, in their increasing number and prosperity, a mighty

* The founder of these musical festivals in Germany was G. F. Bishoff, under whose direction the "Creation" was performed at Frankenhausen in the year 1804.—Tr.

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progress. Through them, music has become the property of the whole nation; they have drawn the people into the active sphere of art; and every one knows that nothing is so dear to, and operates so powerfully upon, man as that in which he, from his own free choice, takes himself an active part. That which I hear, enters into my existence from without, awakens and enriches my mind; but that which I sing, is the effluence of my own life, the exertion of my own power to refresh and elevate myself as well as others. Of this we have an illustration and proof in the case of the composer, who involuntarily sings even when engaged in the creation of instrumental works (Beethoven was still heard to sing aloud even when he had become quite deaf). It is this which gives to the frequently unskilled societies of amateurs the perseverance to continue for months the practice of the same work, whilst, on the other hand, such continued practice must make them much more familiar with that particular work, and with art in general, than would a transitory performance by others.

This is the beneficial side of our vocal unions. It is enhanced by the circumstance that their members, generally speaking, are better educated than those of our church choirs and similar institutions. The latter are, and must be, technically and musically more advanced; but the former surpass them in general cultivation and susceptibility of mind. These societies have, however, also their weak side, which in some instances must prove injurious to the progress of musical art. Deficiency in technical skill makes people timid and unwilling to face difficulties, of whatever nature they may be; but, in the province of art, every new step in advance is doubly difficult, inasmuch as every new idea necessarily requires a new form of expression. Hence Handel's violin parts were at one time considered too difficult; Haydn's quartetts were said to be "heathenishly" hard*. Mozart's quartetts were pronounced to be full of misprints; his Don Giovanni and Figaro overladen with unnecessary difficulties. Hence our singing societies also are inclined to confine themselves to music which is more easy of execution, or more familiar to them; thus depriving both themselves and the circle of their hearers of much that might prove refreshing, invigorating, and conducive to the advancement of musical art. The composer, in order to gain a position, is to a certain extent compelled to accommodate himself to the wishes and habits of the weak. This obligation is altogether incompatible with real progress, truthfulness, and individuality, which are the indispensable conditions of a genuine artistic career: and the occupation of an artist becomes either a mere means of living, or, at best, the stronghold of mannerism and one-sidedness. Thus, some ten years ago, a wide circle of admirers gathered around Fried. Schneider, as lately around Mendelssohn. Nothing but an expansion of knowledge and increased skill will break through these trammels and one-sidedness; and then only we may expect to reap all the benefits which the present popularization of musical art is calculated to confer.

Next to the music of the church, the opera is the richest branch of musical art, both as regards its resources and its effects.

* Here the author's point is lost in the translation. Haydn's name is pronounced by Germans in the same way as the word *Heiden* (heathens); hence *Haydnish* (in the manner of Haydn) sounds like *heidnish* (heathenish).—Tr.

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The opera is intended to be, and must be, a real drama, a piece for the stage; for its characters appear before us in the form of living and acting persons. None require more to be reminded of this first requisite than those who are musically most advanced. They are, indeed, fully convinced of the dramatic nature of all superior musical development. In the characteristic exposition of the parts of a duett, in every good sonata and quartett, they recognize a truly dramatic language; the different parts are to them so many ideal persons, speaking and acting, now in union with, and now in opposition to, each other. In this sense, every one of Haydn's quartetts and Beethoven's symphonies is a drama, and Mozart's and Beethoven's operas are pre-eminently dramatic. But all this, however excellent and precious in itself, does not fulfil the chief requirement. In the opera, the persons themselves that appear before us upon the stage, in their characters, sufferings, and actions, must be living, acting, and characteristically faithful representations of man. The drama itself, in all its presuppositions, movements, and developments, must be truth and reality, such as we require, and have always required it from the poet. The language only is changed and has become musical. Such was the original intention of the opera; in it was to be resuscitated the ancient Greek tragedy. Not only Galilei, Peri, and Caccini, aimed at this, but also Gluck, who, in word and deed, acknowledged the dramatical element—action, character, and most faithful truthfulness of language—as the chief object of his task. Disdaining to be any longer a mere music-maker, he boldly and cheerfully cast aside all that luxuriance of melody, those rapid embellishments and displays of bravura, which had become wide-spread and standing forms of the old Italian opera, but which were intended and calculated for none but purely musical effects. The idea which he endeavoured to realize was founded upon the perception of a truth which holds good for all time and every nation. Wherever man is brought before us, there he absorbs our chief attention; he becomes the principal object to us, rising high above all others in spiritual and bodily power and importance, and insisting upon every thing being sacrificed rather than that he should be neglected.

Let us candidly confess that not one of all our German composers, however great and surpassing some of them have proved in other respects, has had the resolution and firmness of character to follow in the path of Gluck, and, like this illustrious pioneer, devote himself unconditionally to the paramount object of the drama—with the single exception of the banished Richard Wagner. Whatever special objections may be made against his musical forms and the language of his text, or even against the intellectual standing point upon which he endeavoured to place the drama, this praise will always be due to him—that he has faithfully kept to the task he proposed to himself, viz. to produce a real drama, and to aim at no other effects but those legitimately belonging to the drama. And this honour is not a small one in a time when we have to witness so many instances of thoughtlessness, weakness of character, faithlessness and venality in Art, as well as in other spheres of life.

In the German opera, the purely dramatic element has never been able to attain full ascendency; the musical element, or the expression of individual sensations, has always been predominant. It is not difficult to point out the cause of this. The two requisites of dramatic life and truthfulness—national freedom and unrestrained energy of action, or, in place of it, that piquante *petite guerre* of intrigue which

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keeps our western neighbours active and alive, even in times of political depression —were not to be found in our nation, either at the time when our opera commenced its existence, or afterwards. And the more fully the genius of musical art revealed itself to the German, and its mysteries filled his soul, the more he was drawn away from the external sphere of active life into the internal region of dreaming and brooding contemplation. Mozart, the most felicitous composer in this field of art, where he chiefly earned the admiration and affection that followed him to his early grave, has certainly given us numberless delineations, not only of deep-felt internal sensations, but also of the most truthful external traits of character. What lover of art requires to be informed of this, or has not felt it with delight and gratitude? Is it necessary to enlarge in terms of praise upon the grandeur and tragic power of so many of his choruses and arias in *Idomeneus*, or to point to the characters of Osmin, of the love-warm Belmonte, of Leporello between Don Juan and Masetto, as a treasury of truthful musical expression?—And yet we have no hesitation in asserting that the idea of producing a drama, and nothing else—a drama which should be truthful as a whole, as well as in the expression of every single word—never acquired in him the force of a firm resolve. That he had a correct insight into the nature and requirements of the drama, is abundantly evident from the letters he wrote about the scenic arrangement of *Idomeneus*, as well as from many other observations. But those documentary evidences prove with equal force (as may be seen from Nissen's biography) that, in general, all he required of a dramatic text was to provide him with a "*libretto*." He even accepted Don Juan as a "*drama giocoso*," capable of "rewarding a musician;" whilst he was at all times ready and willing to accommodate himself to the powers and wishes of particular singers. Not only the bravoura arias in Idomeneus, Belmonte, the Magic Flute, &c. but all his operas afford abundant proof that the enticing charms of his art, the lyric character of his own life, and the voluptuous craving for purely musical creation, which filled his whole being and carried him away so irresistibly, could never be sufficiently subdued to become completely subservient to the rigorous demands of the drama. The guiding idea and supreme law of all his highest efforts was that music and drama should blend together in perfect equality, that neither the one nor the other should predominate. But this is an impossibility. The undulating tide of emotions and self-absorbing contemplation are diametrically opposed to that sharpness of characteristic delineation and energy of action which the drama requires. Promptness of action, well-defined character, and living scenic progress, inevitably melt away in the dissolving play of the waves of sound.

No historical fact proves, perhaps, so clearly how far the Germans of Mozart's time had strayed from the true idea of the drama as the manner in which their poets and musicians treated the play of *Figaro*. In Beaumarchais's trilogy (the "Barber of Seville," afterwards painted with so much cheerfulness and sensual intoxication by Rossini, "*Le Mariage de Figaro*" and "*La Mère Coupable*") there breathes the spirit of implacable hatred and mortal combat against the unjust and demoralizing prerogatives and infectious corruption of the ancient noblesse of France, which existed previously to the Revolution, the advent of which it hastened. Marie Antoinette, foreseeing the effect of these satirical productions, is even said to have exclaimed, in speaking of Beaumarchais, "*Cet homme nous perd.*" And this same drama, under

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the hands of the German poet and musician, is metamorphosed into a harmless vaudeville, a mixture of tenderness, sensual desire, and roguery, in which no serious thought, far less a political one, can arise, and which the most prudish mother might listen to and sing with her fair-haired daughters, without fear or hesitation. The words lose their clearness of meaning, the diction becomes pointless, the vivacity and elasticity of action, with which the Frenchman presses forwards towards victory, grows tame or dissolves itself into a flood of charming melody. Beaumarchais's laughing and sparkling hatred melts into a sweetly purling champagne-froth, as exhilarating and evanescent as ever was offered to a Du Barry by the gallant Louis XV, or sipped at the *Rennweg** by the lips of dainty diplomatists.

In this spirit Mozart composed; in this spirit also composed the whole host of German, Italian, and French writers, before and after him. The contemporaneous Italian composers with Paesiello and Cimaroso, Cherubini of dubious nationality, the French under Gretry (himself a Belgian), Paer, Winter, Rhigini, Weigl, Spohr, and all other direct successors and imitators of Mozart; the modern Italian composers, under the leadership of Rossini, who, fairly tired of victory, at the latter period of his life prefers angling to opera writing: all these have had the same object in view and employed similar means. A treasure of music is stored up in their countless works. Some of them are light and serene, others more gloomy. Here we find versatility and diversity, there monotony and mannerism; one is rich in melody, another more scientific and laboured; whilst Mozart shows greater freedom and lightness of fancy, Beethoven dives more deeply into the mysteries of his art, losing himself now and then in the dialogue of his orchestra, which not only entwines itself around the dialogue upon the stage, but often threatens completely to overgrow it. In one of our German composers—Dittersdorf—there is a decided inclination for drastic painting; but his field of vision, embracing only the narrow and povetry-stricken existence of the inhabitants of small towns, is too confined, and his artistic resources are inadequate.

In this ocean of music, whose waves have brought to light and buried so much that is charming, deeply touching, and rich in spirit, two individuals have appeared prominent above all others. They appear to me indicative of the point in question.

The first who attracts our attention is Spontini, the composer of *La Vestale*, *Cortez*, and *Olympia*. We will leave it to the small critics to descant upon his inferiority to Mozart, and his want of German science and depth (of which we are, perhaps, too much inclined to boast), or to count up all his other shortcomings. That he was a man of character and energy, he has proved in his operas, which, in spite of all their defects and errors, undeniably aim at a genuine dramatic form and dramatic effect. How did he, who, in Italy, had been a Rossinian before Rossini, become what he was? He not only found in Paris texts of dramatic merit, and favorable for scenic arrangement, but he also imbibed much of the active and energetic spirit of the French nation. Civil freedom, it is true, had almost disappeared after Napoleon's usurpation of the throne, and the minds of the people had been put in fetters under the sway of his imperial despotism; but this usurper was a hero, and this despotism concealed its nakedness, as Cæsar concealed his bald head under

* A street in Vienna, where most of the foreign ambassadors have their *hôtels*.—Tr.

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a wreath of laurels. The military camp, with its glitter and clang of arms, the thundering "*gloire de la grand armée*," had intoxicated the nation with the proud idea of universal dominion. This feverish excitement and this Imperial splendour personified in the character of the hero, the sworn and faithless rival, the imposing figure of the high priest and the noble-minded lover; these form the subjects of Spontini's operas. The thoughtful word of the free poet was irreconcilable with the suspicion and egotism of the most autocratical of all autocrats: poetry and eloquence became mute under the reign of a Napoleon. Music alone grew louder and louder; it accompanied its idol with harmless pomp wherever he went; and, even after his fall, continued its victorious march over the countries that had thrown off his yoke. It is true, we quiet Germans at first found Spontini's trumpets and clanging brass—so natural and necessary to all Napoleonists—oppressive; but only this noise, and nothing else, has been preserved by us, and grown from year to year.

The second remarkable personage is Karl Maria von Weber. Körner's war songs made him the bard of our nation. During the days of oppression and foreign dominion, the thoughts and imaginations of the German people had fled back from the humiliating present to the "romantic" times of national freedom and heroism, to the traditional sphere of the middle ages. In this circle of romance and legendary lore, into which the Germans had been introduced by their latest poets, Weber appeared with his *Freischütz*. His music gave a popular representation of the dashing huntsman and the jealous peasant; it painted, to the life, the simplicity and boisterous hilarity of the country people, the humour of the villagers, the "romantic" enthusiasm of la Motte Fouqué's virgins; it rushed past in a storm of fury and anguish, in the spectral hunt. This was the highest point which the musical drama of Germany was at that time able to attain. Euryanthe was the next opera. In none of his works has Weber proved himself so fertile as in this; no where else has he, or any of his predecessors or contemporaries, adapted so ingeniously and happily the tone of expression to the time and place to which the drama refers. But by this time the thoughts and ideas of the people had already taken another direction. The middle age, with its spectral apparitions and mysterious voices, its mingled idolization and degradation of women, the whole circle of its ideas and characters had become strange to the people. Neither Weber nor his librettist* had been able to distinguish between that which is transient and perishable, and that which lives for ever: Euryanthe was and remains a failure. But, though this opera met with no success upon the stage, it will for ever hold a prominent position in the development of our art, as one of the most energetic and praiseworthy attempts at truthful delineation.

Spontini's and Weber's dramatic efforts were the offspring of stirring times, and could not last beyond them. As no man can give what he has not, so no time can produce anything but that which is its own. Art is always and everywhere the secret confession as well as the undying monuments of its time.

Thus, the characterless and frivolous period of the Restoration gave to the French their Auber, who, having at first been the close imitator of Boieldieu, afterwards borrowed from Rossini, and, aided by the dramatic tendency of his nation and Scribe's stage experience, at last succeeded in producing some striking scenic effects. To him

* Madame de Chezy.—Tr.

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who has a deeper insight into the matter, these works are mere collateral farces to the "comedy of the fifteen years," which the French were then playing with the Bourbons, and continued to play afterwards.

For a period like this, the earnest muse of the drama was no fit companion; but all its wants and desires have since been fully provided for by Meyerbeer. Brought up in the German school, this world-renowned composer first adopted Rossini's style, and adhered to it as long as that style held sway; he then made himself master of Scribe's and Auber's scenic contrivances, and finally initiated himself into Weber's mode of sound-painting, not only in the delineation of local scenes and characters, but even in the adoption of the popular German tone. All these different styles and resources he employs with absolute command and unparalleled skill and refinement. His wonderful penetration enables him to find the right tone for the most intense passion with the same certainty as for the humorous sayings and doings of that strange band of heroes who, in their coarse freize coats, and without either much thanks or reward, fought Frederick's victorious battles against the united armies of the continent. For the fanaticism of the consecrated murderers in St. Bartholomew night, he finds the proper specific colouring with as much facility as for the zealotry of the Anabaptists and the antiquated psalmody of pious pilgrims; he even has caught up, with happy instinct, the tones of innocent tenderness. It is probable that, even if he had not been so much favored by external circumstances, which secured to him the advantage of a chosen staff of performers, the most costly and brilliant *mise en scène*, and the services of an obliging press, he would nevertheless have taken the lead in the operatic world, such as it is now, or may be. There is another thing which would always have turned the balance in his favour: he was and is altogether the man of his times.

For, with all his astonishing talents and tact, he lacks one thing—honesty, the honesty of an artist, which makes him elevate himself to his subject, with all sincerity and faithfulness. The honest artist chooses his subject for its own sake, and has no other end in view but to realize his ideal, just as he sees and feels it, without any secondary motives or reservation. It is only from such honest love that a genuine work of art can arise; whilst none but a genuine work of art (whatever may be its contents or tendency) can exercise a spiritual and moral influence upon man, and become both a monument and auxiliary of that progress which is promised to, and demanded of, mankind. This honesty Meyerbeer, fortunately for himself in times like these, has never shown. He nowhere devotes himself exclusively and entirely to his subject; he is neither fond of it for its own sake, nor does he place full confidence in it: on the contrary—he surrounds it with every imaginable defence, and employs it merely as a means of serving his own personal end, which is to produce striking effects. This hunting after effect has become a characteristic trait in Meyerbeer. No one has ever pursued this aim so steadily and successfully as he; it is his sole object, and pervades every one of his works from the moment of its first conception to the last and minutest finishing touch. How many things entirely foreign to the subject have been dragged into his "Huguenots" or his "Prophet;" things which neither advance the action, nor elucidate or develop the different characters! Every possible scene or contrivance that might strike the eye or the ear—the rising of the sun, skating on the ice, *ranz de vaches*, fireworks, dances, high

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masses, explosions, gipsies, processions, vesper bells, illumination of the Louvre—who can enumerate all the things that are brought before us during these four or five long hours?—has been pressed into service. Every musical resource, too, has been exhausted. Now he paints to us the good old times in highly characteristic tones; the next moment there is noise and clang, without reason or restraint; then follows, perhaps, a solfeggio upon the chords of the major and minor ninth, rising and falling with the fluctuations of modern sentimentality—that insatiable longing for a state of longing *(Sehnsucht nach Sehnsucht)*; next a brilliant bravura passage, or a *mésalliance* of piccolo flute and double bass: no stationer ever laid out such a multitude of fancy articles on his broad counter. Here everything is offered to everybody. The only pity is that one thing crowds upon and stifles another; and that the work of art, as a whole, is lost amidst the multitude of details. It is a lumber shop, which you leave with your mind distracted and wearied.

But how well has this man studied the existing period in the "high school" of Europe! Is there any force of character or energy of action to be found in these times? Are they times of a deep, internal and resolute purpose? Has this fashionable "society," which pays and rules the stage, preserved in its bosom any decided element of activity, of honest hatred or honest love? Does it feel any want so pressing as that of relaxation from the fatiguing chase after worldly profits or honors? Meyerbeer will remain to future historians a monument of the present day; for "he who satisfies his time will live for all succeeding ages." But, alas, that such glorious gifts should be thus squandered away!

Such is the opera of the present day. It is as characteristic of, as it is indispensable to, our times. It fills every stage; and, whilst it consumes their very marrow, compels their managers to run into the most extravagant expenditure. In order to meet these outlays, not only are princes and governments solicited for aid, but every means is employed to pander to the changing desires of the multitude. The purveyors for the stage are compelled continually to hunt after novelties and attractions; long-forgotten things are brought to light again; old popular ballads are dressed up with spangles and faded ribbons; the ear is filled with endless noise and confusion; and all times, all nations and styles, truth and falsehood, poesy and vulgarity, the most shallow and the most profound, are indiscriminately jumbled together. It is difficult, if not quite impossible, for a composer to assert his independence in opposition to the demands which the operatic public have been accustomed to make on the musical drama, even if he cherish nobler ideas in his own bosom. The violent employment of the orchestra, the massive choruses, the exaggerated diction, the pomp of the *mise en scène* (Ausstattung), the sickly craving after external novelty—all these, as matters now stand, have become conditions of success. And success—upon the stage more so than anywhere else—is the condition of activity; whilst failure, whether deserved or undeserved, may easily prove fatal for life.

Hence it is not difficult to conceive why some musicians should have shown a desire to enter upon a field of art which promised a more chaste employment of artistic means. It was at Berlin, as every one knows, that the first attempts were made to restore the tragedy of ancient Greece with the aid of music. The first trial was made with Antigone, Mendelssohn being the composer. It is equally well known

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that this production created great sensation both in Germany and elsewhere, and that it was hailed by many with admiration, as a step towards a higher and brighter future. And, indeed, if it were desirable that our music should be applied to the ancient tragedy, it could not, on the whole, have been done better than by Mendelssohn, to whom the spirit of repose and gentleness in the poetry of Sophocles was naturally more congenial than the storm of passion and the energy of action which characterise the drama of Æschylus. For the higher power of the dramatic faculty had not been given to him, but was rather repugnant to his delicate and retiring, more feeling than creative, cast of mind. This is evident from the very nature of the dramatic tasks which he proposed to himself: the Lorelei, which he intended to compose with Geibel; the "*Sturm*," which he had previously desired to write with Immermann; his Midsummer-night's Dream, and the Wedding of Gamacho.

But, leaving out of consideration the character and genius of the composer, we must pronounce the attempted restoration of the Greek tragedy—and of Antigone in particular—an undertaking unsuitable for our time, and void of living interest, however highly it may have been extolled by zealous philologists, or by the members of that "highly refined" society, which is continually on the look out for something new and classic, and running after a kind of spiritual aristocracy. We may read the Ancients for ourselves (and who would willingly deny himself this treat?); our imagination may carry us back to their times, and more or less vividly portray their actions, thoughts, and leading maxims; or, if this should not succeed, we may employ our knowledge and understanding to assist us over those portions that are foreign and perplexing to our mode of conception, and thus secure to ourselves the enjoyment of all that has remained available for us. In the same manner we do not object to, but are well pleased with, the charming sports of the fairies "hiding their heads in acorn cups," as we read of them in the quiet book of the poet; our dreaming fancy is drawn into their whirling dances "more swiftly than the rolling moons," although they do not even possess the reality of the living popular legend.

But the matter assumes a different aspect when such things are brought before us in tangible reality upon the stage. Here our imagination no longer acts the part of a kind mediatrix; our bodily eye beholds bodily things, and our understanding perceives and imperatively demands reality where it is represented in a bodily form, allowing our interest to be absorbed only so far as we perceive, in the representation of that reality, the reality of our own existence. Further we are not even able to follow the ancient poet. The power of morality and law is everlasting; but the forms in which it reveals itself in Antigone are strange to us. That the interment of a royal prince should have been forbidden under penalty of death, and that this interdict should have become an acknowledged law; that it should be at the same time an indispensable condition of the ultimate salvation of his soul that the slain son of the king should be buried; that his sister, impelled by the power of blood-relationship and a sense of duty, should be driven to a transgression of the law, and thus to death: these are ideas so utterly at variance with our own mode of conception, that it is not the unbelieving heart, but merely the understanding, which can take an interest in the representation. How, then, can they give rise to music, we mean to

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that *genuine* music which emanates from a soul completely filled with its subject, and moved in its innermost recesses? And how could such music take root and thrive in the diction of the Greek, directed as it is, almost exclusively, to external perceptions or cold reflections? Music had to relinquish the fulness of its power; it had to deny the nature of its being, as it has developed itself in the course of centuries out of, and for, our own existence. It was compelled to assume a declamatory form, and, strictly speaking, should have become a pure recitativo (as it was in the days of the ancient Greeks), which would have made it unbearable to modern ears. Mendelssohn, with his fine discrimination, avoided this error, as well as the opposite one; viz. the full employment of all the resources of modern art, which would have completely torn to pieces and overwhelmed the work of the poet His prudence and circumspection led him to take the style of Gluck for his model, as we are justified in asserting, if we consider how much Antigone differs from his ordinary style of writing, and how closely it approaches to that of Gluck. That the depth and truthfulness of Gluck's drama could not be reached by his imitator, was by no means attributable to the superior endowment of the former alone, but also and chiefly to the different nature of their tasks. The texts selected by Gluck rest almost entirely upon a musical basis, and, even in their minutest detail, not only admit of, but are favourable to, musical treatment. With the ancient tragedy, it is exactly the reverse. Here even the connexion of the words—the first law of declamation—had occasionally to be sacrificed on account of the rhythm, which, being an indispensable condition of Greek prosody, frequently breaks off the verse without completing the sense of the words. All that could be attained under these circumstances, declamation, or rather scansion—adapted, as far as it was possible, to a melody—expression of the sense of the words, the nature of the scene, and the feeling of the moment, has been accomplished by Mendelssohn, with intelligence, tact, and great talent. But he has as little succeeded in doing justice to the ancient poet as our musical art can succeed; and he has degraded this, our art, by employing it for purposes which not only limit its powers and resources, but actually ensnare it into a want of truthfulness.

What right have we Germans to charge the voluptuous Rossini, or any other light-hearted singer (as we are so ready to do—and justified in doing), with untruth and unfaithfulness towards the poet, if we treat Sophocles, or allow him to be treated, with equal unfairness, just because it tickles our fancy that he too should be dragged over the much-worn boards and into our Cimmerian darkness, in order to fill up vacant hours and empty hearts? How much more vigorous and honest was that first attempt, at the commencement of the seventeenth century, to reproduce the ancient tragedy *in imitations*. The object itself could not possibly be attained; but the intention arose out of the real artistic requirements of those times and a love-warm affection for the ancients; it was a natural and innocent desire to do the best that could be done, and left the great and unapproachable Greeks untouched. If it was impossible to carry out this intention, the attempt led at least to the creation of the opera, to Gluck's sublime productions, and became the basis for everything noble and truthful that may still make its appearance in this field of art. We might apply to this attempt the strange though truthful saying of the poet:

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Auch dieses Wort hat nicht gelogen:
Wen Gott betrügt, der ist wohl betrogen.*

Any effort made with an honest intention in the direction of the truth, will somewhere, or at some time, meet with the deserved success, although the first aim should be a mistaken one.

The third expansive field of art is that of pure instrumental composition; in connexion with which, we shall also consider vocal music for the concert and private family.

The introductory observations at the commencement of this section make it unnecessary to enter into a deep discussion on the nature and merits of all those compositions for orchestra, solo instruments, organ, and piano, which have accumulated since Bach, Haydn, and Beethoven. Neither is it necessary to enlarge upon those vocal compositions which are not comprised under the head of Church or Opera music. This vocal music, which appears mostly in the form of songs, is, generally, the reverberation of those more fleeting lyric moments when nature, continually re-born in and around us, assumes a pleasing expression in the mouth of the poet and singer. Every sensitive mind carries about this universal element of song, this yearning for love, these forest delights and pleasures of spring, and whatever else moves in every one's breast; it understands at once the words and the tune, even if the sentiment be not quite true to nature and the expression be indefinite. Hence it is that we are so easily led to coincide and be satisfied with our lyric writers. We almost forget that even here, in the smallest space and the simplest form, the greatest depth may be attained and demanded; that here, also, it is possible to give the most truthful expression; and that it is this truthfulness alone which constitutes real poetry, whilst everything else is mere play, or vain aspiration after the ideal of man's existence. Amongst the thousands of our poets that have sung of spring and gazed on flowers, Goethe alone has truly painted the "glorious light of nature;" to him alone it was given to depict the "tender-hearted" violet, "humbly stooping and unknown," and with the very sound and dance of the syllables to rock us into the deep repose and peace of innocence, to introduce us into that ever-open paradise on earth of which no jealous angel with flaming sword—except the evil genius of our own pride and haughtiness—defends the entrance. How many are there who only take a peep into this paradise, and then falteringly utter what they have seen and heard in words and tones, half truth and half distortion! How few of those who stand outside listening have the remotest idea of all that might be heard within, of all the depths that would have been disclosed to their view.

Let us ascend from this humble sphere to more ambitious tasks; and first to the symphony. What our great masters have created in this field, has everywhere become known and appreciated, whilst it has produced a charming after-growth in Schumann, Schubert, Mendelssohn, Gade, and many other earlier or later composers. It is the same with our quartett and pianoforte music. Amongst the composers for

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* This saying, too, is true, though hard to be believed:
He whom the gods deceive, is well deceived.

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the last-named instrument, Chopin and Liszt have to be added to those already mentioned.

Amongst the symphonists that have followed after Beethoven, there is one, Hector Berlioz, whose name deserves to be specially recorded. The spiritual tendency of his symphonistic works, which is in many respects most remarkable for his time, will form the subject of a subsequent examination. Here our attention is drawn, first of all, to the composition of his orchestra. It is necessary to read his "*Cours d'Instrumentation*" (distinguished by its display of a vast amount of technical knowledge and poetical perception), and other writings of his, in order to learn how he purposes to constitute his orchestra. These hosts of instruments, these choruses of large and small flutes and all kinds of wind-instruments, these graduated bands of bow-instruments, these harps and pianos, and these masses of brass and pulsatile instruments: these may produce an overpowering volume of sound; they may afford a variety of mixed tones, of new tints and shades, and effects never heard before—such as Berlioz has actually discovered, in great variety, and most ingeniously employed in many of his works. But the spiritual life of the orchestra, that poetic and dramatic truthfulness which depends upon the individualization of the different parts, upon their characteristic distinction and its perspicuous development, must necessarily be impeded, if not entirely stifled in such masses of instrumental sound.

This consideration is of greater importance for the music of the present day than the works themselves of the ingenious Frenchman, however highly they may be valued. For this new organization of the orchestra has penetrated everywhere, exercising an influence and producing results absolutely of a most alarming nature. It has developed itself gradually and without any preconcerted plan. Berlioz cannot be called its founder, but has merely brought it to its consummation; he represents the intelligence of the movement which has been followed up most energetically, and —if we accept the principle—most ingeniously, by Meyerbeer and Wagner.

The first thing that attracts the notice of the observer in this new orchestration, is the vast increase that has taken place in the number and diversity of the different kinds of instruments, and of the wind-instruments in particular. This has, again, made it necessary to strengthen the stringed band, and thus a mass of sound is opposed to the singing (in the opera and cantata), which at one time forces the voices into an exaggerated accentuation, driving them up to the utmost height of their compass, and at another time stifles them under its weight. Even the choruses are driven to violent outbursts; and, in order that a solo may be able to penetrate, the composer is often induced to resort to unusual and questionable combinations of instruments. Thus Meyerbeer has applied the trumpet to the soft cantilena of a dirge or love song in G minor (I believe in *Robert le Diable*); and similar anomalies might be pointed out in the works of Auber and others.

The second noticeable feature of the new orchestra is the *emasculation* of the trumpet and French horn (even the trombone has been thus maltreated) by means of valves and pistons. When we cease to aim at truth, we also cease to discern and appreciate that which is characteristic; for every character is satisfied with, and true to, itself; it tries to be, and to appear, nothing else but what it really is. Now there are in the entire series of tonal personification (*Tonpersonificationen*) no characters of a more decided cast than the heroic trumpet and the enthusiastic horn, as they

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appear in their natural condition. Even the incompleteness and limited extent of their scales (as I have shown in my School of Composition) is necessary to their being and character. Achilles, with the cunning and persuasive powers of Ulysses, would be no longer Achilles; the unsophisticated Alpine shepherd cannot possess the versatility of a polished and narrow-chested citizen. Neither would the clarionet's multitude of notes be of use to the trumpet, or the pliable serviceableness of the bassoon befit the sylvan horn. The peculiar character of these instruments, and even the very defectiveness of their compass, has never failed to lead the penetrating composer to more or less characteristic turns and combinations, and often rewarded his faithful adherence to nature with deeply interesting results. It was sufficient to drag these children of nature out of their original sphere of sound, and convert them into cosmopolitan creatures by depriving them of all their innocent peculiarities, in order to entangle the perpetrators in a maze of half truth and half falsehood. The introduction of valves has, undoubtedly, completed and expanded the scale; but the new notes are mostly impure, the natural notes have lost their characteristic clearness and peculiar colouring, and the sonorous power of the instruments is broken.

The third point is the introduction of what is termed the "mellow brass chorus" (cornets, Sax-horns, tubas, and other instruments of multifarious names) into the orchestra.

It is not here our intention to declare war against all newly-invented or resuscitated ancient instruments, nor would it befit the author to do so, inasmuch as he himself has found at least one of them (the chromatic tenor horn, employed in the oratorio Mose) indispensable. If our masters, until Beethoven, have been able to achieve great things without them, it does not therefore follow that we should reject means of which they could not avail themselves, because they were unknown to them; just as little as they contented themselves with the still more limited means of Bach and Handel. Several of these new instruments have already proved serviceable for genuine artistic purposes (as, e. g. the bass clarionet in Wagner's "*Lohengrin*," for which it would be absolutely impossible to find a substitute); others may prove—who knows how soon, and where?—equally important; and it is even possible that whole choruses of them will be required. There is no means of effect that may not possibly be serviceable, or even indispensable for some artistic purpose; and then it is right and proper that we should avail ourselves of it. Nevertheless, the employment of the new choruses of brass-instruments, in the manner in which they are used at present, must appear not only suggestive of serious considerations, but, indeed, generally pernicious.

For the introduction of these instruments, together with the valve trumpets and horns, has the effect of obliterating almost every trace of character, and causing the most effective orchestral contrasts to disappear. And this general result is of far greater moment than the advantages gained for special purposes.

In the old orchestra, the stringed quartett and the chorus of wind-instruments formed the most decided contrasts; whilst an equally characteristic distinction prevailed amongst the latter between the brass (horns, trombones, trumpets, and kettle drums) and the chorus of the wood instruments (bassoons, clarionets, flutes, &c.). Splendour, power, warlike fire, and festive grandeur sounded out of the trumpets and trombones; every chorus of instruments and every single instrument had its

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distinct character. If any of these contrasts had to be softened down or effaced, the horns (Waldhörner) naturally stepped in between the severe brass and the wood; and the concealment of the more noisy instruments under a mass of softer ones, the employment of covering secondary parts in a hundred different turns and forms, always offered to the composer an inexhaustible store of means, and these means of a spiritual nature, whose effect upon his own mind and the minds of his hearers must necessarily be more vivifying than a mere material addition to the orchestra.

But now the chorus of cornets and tubas steps in. The very appearance which these instruments present to the eye, the conical tube, widening like a speaking trumpet, with its intestine-like windings and the heavy valves of cast metal which break the resonance, conveys at once an idea of the nature of the sound proceeding from such a body, a sound which, being first hemmed in and then bursting forth abruptly, is at the same time dull and full of violence—just as the shapes of the trumpet, trombone, and horn also at once indicate the character of their tones.

The first effect of this chorus of instruments is that the ambiguous character of its sound weakens the contrast between the brass and the wood. The cornets, which are neither horn nor clarionet, and yet resemble both (as if a painter were to mingle blue, green, and yellow, rubbing the several colours into one), the larger tubas, half horns and half trombones, besides the asthmatical and impure valve trumpets and valve horns: all these contribute to destroy the sharpness of character; they cause the most important and significant orchestral differences to fuse into one chaotic mass, and, instead of really increasing the power of sound, they only add to its bulk. The sword is a powerful weapon when drawn; in the scabbard, though it is thicker and heavier, the victorious power of its edge is lost.

Such an addition to the orchestral mass having, however, once taken place, all previously existing relations are changed. We artists are "dependent upon creatures of our own making." When instruments have once been placed in the orchestra, they urge their claim to be employed with the rest; and after they have been allowed to raise their voice, they are not easily put down. The masses and their swelling and decreasing (from a few instruments to many or all, and *vice versâ*) grow continually broader; the more delicate treatment of the animated dialogue of the instruments is suppressed, the spiritual element gives way to the material, the orchestra relinquishes its intense dramatic life (that most precious heritage left us by Haydn and Beethoven), in order to assume the character of a gigantic, many-voiced organ. Even in the choice of the instruments for the principal parts, these considerations have to be taken into account; hence the more sonorous, though less suitable, instruments are selected in preference to those that used to take the lead; or Meyerbeer's barocque change from a full-mouthed tutti of the entire mass to one or two solo instruments (even if it should be a piccolo flute and a double bass) is resorted to as a welcome means of contrast. With this the banishment of most important instruments goes hand in hand. Thus the characteristic basset horn (*corno di bassetto*) has been supplanted by the poorer alto clarinet; thus also the less powerful, but deeply significant contra (double) bassoon has been obliged to give way to the bellowing bass tuba.

If any one desire to observe the consequences of this modern composition of

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the orchestra as they appear in a more simply constructed body, he has only to examine the present organization of the regimental bands, as far as it is known to us from the Prussian, Austrian, and Russian armies. Leaving out of consideration the superiority of the conductors, as well as the performers, over those of former days; which appears indeed great, we ask: what is, in general, to be demanded of military music in an artistic point of view? In the first place (so it appears to me), a martial spirit; in the next, that its character shall be in keeping with that class of arms to which each band belongs. In order to comply with the last requirement, the forces of the old orchestra would have to be distributed in a manner something like the following:—the mailed squadrons of the heavy cavalry would receive a band composed of trumpets (high and deep toned), trombones and kettle drums; for the light horse there would be trumpets (principally of a higher pitch, low ones only for the bass); for the rifle corps, horns (perhaps those ancient signal horns, which in 1813 howled so wildly into the ears of the French; or, perhaps, the small trumpet-shaped horns of the French and Belgian *voltigeurs*); for the chequered and long-drawn lines of infantry, we would have, besides the drums, the full regimental band, headed by the jubilant clarionet, and supported by the higher colouring of the brass instruments. The music of the cavalry regiments would be comparatively simple and of limited compass; but it would possess all those natural notes and harmonies, in which (as we see from the example of the untaught singer as well as the accomplished master) simplicity, innocent mirth, straightforward honesty and bravery have always found their natural and most truthful expression. The very paucity of the natural scale, on the other hand, would force the composer to seek assistance in the power and elasticity of rhythm; and here he would not fail, if any excitable chord remained in his breast, to find the genuine expression of courage and resolution, of dashing gallantry and obstinate endurance.

I retire from this field, in which I am not quite at home. Let him whom it concerns inquire for himself how matters stand in our military bands, since the host of valve instruments have placed themselves at the head of the bands of all arms, and the martial brass been softened down to the performance of every kind of operatic airs, and all the chromatic sighing of modern sentimentality. *The brightest sword grows rusty in long-continued times of peace, and our valve instruments, brutal and tame, are the proper exponents of our mode of warfare**.

And now let us turn from the lofty region of creative art to contemplate its working in the outer world. For we should but form a one-sided idea of our art, if we examined it only as it appears in the artist and his works, without tracing its course and operation in the existence of mankind in general (or at least of one's own nation), of which it is only a part. Art is not the property of the artist exclusively, but it belongs to the whole human race; the artist is more closely connected with it, but every man has a share in art, and art in man.

All that has been produced and reproduced in musical art, both old and new, flows like the hundred arms of some mighty stream into the life of the people. By

* The force and boldness of this passage will be fully appreciated, when it is remembered that the author is a German and a Prussian subject.—Tr.

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the side of musical festivals and singing academies, all kinds of lesser vocal associations (especially those numberless male choruses and quartets, which by the way have proved so destructive to our tenor voices) range themselves, willing to receive and disseminate musical knowledge for instruction and entertainment*. To these voluntary associations have to be added the singing classes that are to be found in every school, the different university institutions, and the paid choruses of our churches and theatres. The performances in the concert room are followed up by open-air concerts, entertainments provided by harmonic societies and those private speculators and music manufacturers whose bill of fare consists of a chequered medley of symphonies, overtures, dances, marches, and scenes from operas (without inquiring whether they are intelligible or effective in the absence of words and voice), and who, as if to idealize the odd mixture, crown it with one or two of those *potpourris* with pompous titles in which bits of four or eight bars taken from a hundred different pieces—the more incongruous and contradictory, the better—are patched together in a most bewildering confusion.

Lastly, look at our domestic music! It is scarcely necessary to ask: who is musical? but, rather, who is *not?* In the so-called higher or more refined circles of society, music has long been looked upon as an indispensable branch of education. In every family it is cultivated, if possible, by all the members, without particular regard to talent or inclination; in many of them it constitutes the whole liberal education (at least of the young ladies), and the entire stock of social entertainment; in addition, perhaps, to a couple of modern languages and a most confined and carefully restricted literature. For it is assumed that "*Robert, Robert!*" and other gems of the lyric stage, are less dangerous to modesty and morality than Goethe and Byron, to whom Halm and Geibel† are, at all events, considered preferable.

And this beginning amongst the "higher" and more favourably circumstanced ranks of society is followed up intrepidly and without much forethought by those below, even down to the small shopkeeper and tradesman. Carried away by the force of example, by ignorance and false pride, they grudge not the time that is stolen from pressing labour, and the money that is squeezed out of the hard-earned pittance, so that at least the daughters may get a piano, teachers and music, and thereby—as they hope—acquire a position in society. And all that has thus everywhere been learnt and practised flows in over-abundance into the domestic circle, attempts to make a display at evening parties, and in the semi-publicity of musical societies, and draws new food (like the orchideæ, which have their roots in air) from all those concerts and operatic performances, without which the youngest girl is now no longer able to breathe, and no innkeeper can continue to exist. It is a moving in a circle without beginning or end; every one learns music because music is heard everywhere, and music is heard everywhere because every one has learnt it—and but too often nothing else.

The time has indeed arrived when it is advisable for us to endeavour to form at

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* In Berlin, provisions have even been made in the city jail for the practice of vocal music by the younger prisoners (between the age of 18 and 22).

† Two minor poets of Germany.—Tr.

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least a general estimate of the economical condition of our art, in order that we may learn how much it costs us in time and money, and what it affords us in return. For this purpose, we must first calculate the number of lessons that are required (two or three a week for five or six years by each learner, in each particular branch of art); then the time taken up by practice (from two to four hours daily), and by the concerts, operas and parties, at which the pupils attend for the sake of encouragement, information, reward or pleasure. And then we have to take into account that these lessons and hours of practice have to be wedged in between the hours of continuous school and study; and that this press of occupation does not even leave the necessary leisure for the full inward apprehension of art itself; leaving out of the question the harmonic development of the entire man.

As to the money calculation, every one may make it for himself. Only this has to be remembered, that no teacher is paid so highly as the music-master, and that no instruction is so expensive as musical instruction. The immediate consequence of this has been, as might be expected, that the musical profession, like every other lucrative business, has attracted a host of competitors, every one of whom again exerts himself in recruiting and sending out fresh legions of amateurs. He who knows of no suitable calling or means of living for his son—who cannot give dowries to, and find husbands for, his daughters, and thinks them "too good" for manual industry, trains them up as music-teachers. But where necessity or love of gain, and not a natural inclination and pure delight in art, has been the moving spring, there industry and conscientiousness, being called forth, not by a love for the thing itself, but by a feeling of duty and necessity, can at best be but of an external nature; there may be found diligent study, but no deep interest—much practice, but all mechanical and abstract. Every hour of the day, if possible, is occupied in giving lessons; and, in the few spare moments, the over-taxed powers of body and mind are still further exhausted, in the practice of all the new and fashionable things which every day brings forth. Art is made mechanical, and as a mechanism transmitted to the people; *not* through the fault of the harassed teacher, but in consequence of his false position. This has also given rise to the formation of two distinct classes; the one of which consists of the so-called "*connaisseurs*" or "learned musicians;" and the other, of those "fast and furious" amateurs who are constantly running from one concert to another; who are members of two or three different societies; who devour at one sitting two or three symphonies, from three to six quartetts, and a couple of overtures to Fidelio or Iphigenia; who in the course of an evening hear every description and style of music; and, as a natural consequence, carry away from these hasty and mixed meals nothing but such flighty observations as: that "it went off right well," that such a performer played thus, and such a singer sang thus; that a certain composition "was very beautiful," or "did not please," that it was a "well-written piece—classical, barocque, original, tasteful, not altogether original"—and similar profound criticisms. But herein shows itself the higher and nobler nature of art, that it eludes the grasp of unclean hands, and escapes every attempt to employ it for impure or foreign purposes. The work of the handicraftsman or the business of the merchant has for its primary object the acquisition of worldly gain, and is neither contaminated nor made less efficient thereby; although, in these undertakings also, no one need expect to be

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eminently successful unless he takes a pleasure in them. The artist, too, should be able to support himself by his labour; this is right and proper. But worldly gain must be to him the unsought and collateral result of his calling, and not its leading motive and final aim; or else he is no genuine artist—else will he lose what nature had given him of artistic power, and all he does and brings forth will remain inanimate, instead of kindling into life. Even to the mere recipient, art denies itself, if he be not drawn towards it by a presentiment of its living power, and by the fervent desire to derive from it a new and higher inspiration. If fashion, love of amusement, or the notion that a person must know music in order to pass for an educated man, be his only inducement, then musical art will never be more to him than a fashionable plaything and a sonorous ennui.

It must, then, be acknowledged that music is, in our days, spread more widely than it ever was before; that our whole existence is immersed in the playful waves of sound, and completely overwhelmed and stunned by this noisiest, and therefore most intrusive of all arts, which drives our neighbours to despair, puts a stop to conversation and sociality, annoys and importunes us in the streets, rushes upon us in places of public resort, with the united strength of rival orchestras, and, through excess and over zeal, destroys its own efficacy.

And if, in conclusion, you wish to know what forms the chief contents of this storm of music, ask the music publishers and their catalogues what sells best. Compare the endless mass of solfeggios, and the number of years spent in forming the voice, with the fruits produced: some three or four "*sanglottant*" airs and scenes from operas brought into fashion by some celebrated cantatrice and bunglingly enough imitated; a few songs and ballads that spring up with fertile growth like blades of grass, as pleasant to behold, and equally devoid of character—as welcome as the early crocus in the spring when first appearing, and just as soon forgotten.

Compare the never-ending exercises of our myriads of amateurs, virtuosi and would-be virtuosi on the piano, with the number of real works of art with which the learner is made acquainted, putting artistic comprehension and performance altogether out of the question. And, finally, inquire how few are rewarded with adequate success for all their toils and sacrifices; and how many, on the other hand, after years of laborious study, either give up music altogether, or never advance a step beyond their last lesson. After such an examination, every one will concede that unless these far-extended studies and exercises can be made to yield greater and nobler results, or the labour and time of preparation reduced to a fair proportion, with the attainable success, the practice of music, instead of benefitting mankind, is only a means of culpably squandering away our time and money, and our nervous energy.

So far, however, are most people from seeing this, that they absolutely mistake the means for the end. One might show this in every sphere of musical practice, but no where so plainly as in the wide-spreading branch of pianoforte-playing. It is particularly in this branch that we have to acknowledge a progress in the mode of performing on the instrument, as compared with that which prevailed in the time of Beethoven and his predecessors; or at least an industrious and successful prosecution of the idea which he (and, in their own way, Dussek, Louis Ferdinand, and A. E, Müller before him) had endeavoured to realize in his later works. I

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allude to that mode of treatment which Liszt has most acutely termed the "orchestration of the piano." Internally (as regards sonorous power, colouring of sound, and the blending and succession of tones) the piano is the poorest of all instruments; externally (for massive harmony and the simultaneous conduct of numerous parts) it has no equal but the organ. Bach, and all composers down to Beethoven, had already found it necessary to compensate for the meagreness of its single notes by its combined fulness and variety of play (*Spielfälle*), whilst Beethoven (as may be seen in his great sonata in B♭ major, op. 106, and many other compositions) availed himself of the undue means of effect derived from wide-spread chords and succulent (*saftige*) reduplications. But the fulness of spiritual life, which always and unavoidably led this musical poet to a dramatic (polyphonic) form of composition, was to him of more importance than mere sensuous satiety, which could never become his predominant object, although in this respect also he went beyond his predecessors.

But the sphere of man's existence is so vast and varied as to afford full scope for every idea to develop itself in all its consequences. In the province of art, it is the charm of sensuous fulness (*sinnliche Erfülltheit*) which has given birth to the "modern style" of pianoforte-playing. The arpeggio in all its manifold forms, from the monotone to full chords, from the softest murmur to the loudest thunder-tones of the instrument—this arpeggio (either by itself or in connection with a melody which it supports or surrounds as with a flowing and transparent drapery) has become the fundamental element of the new school; which is further distinguished by the introduction of hazardous reduplications of the melody, and fuller and more artistic and effective passages of every possible description. It cannot be denied that the efforts of this school have been in so far successful as to increase the power and variety of colouring of the pianoforte to an extent which no one would have formerly believed possible. It was Liszt who, in his transcriptions of the works of Schubert and others, as well as in original compositions (*e. g.* his *Harmonies poetiques et religieuses*), first opened this new path, so identified with himself, has followed it up most successfully, and obtained from it the most novel characteristic and powerful effects.

Two things, however, can hardly be avoided in this modern style of pianoforte-playing. The arpeggio, in whatever form it may be employed, and however ingeniously its sounds, may be grouped together, doubled, or dispersed through different octaves, remains nevertheless eternally the same thing; it is eternally this cold and abstract chord which penetrates through all its coverings and artificial disguises. It is impossible for the most eminent talent, or the combined ingenuity of ever so many gifted composers, to overcome or conceal an obstacle which lies in the nature of the thing itself. And thus the modern school, from internal necessity, has heaped up mountains of *études*, fantasias, songs, and pieces of every description, of which the eternal and monotonous arpeggio constitutes the unavoidable material. Other figures and passages only occur in the form of episodes, whilst all melodies have to be chosen and arranged with a view to the arpeggio, which, in order to have room for display, requires a broad and quiet cantilena. This is the first disadvantage. The second consists in the impossibility of uniting the modern mode of pianoforte-playing with the dramatic element of polyphone composition. By the side of the

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arpeggio, only *one* independent part—although it may be shifted from treble to tenor or bass—can maintain itself at a time, and consequently that individuality and richness of our art which depends upon its polyphonism must be lost. Music retires from the dramatic fulness of life into the subjective sphere of the individual artist, who, having absorbed everything into himself, with succulent plasticity practises that *virtus*—that valour of the present time which raises nothing on its shield but its own dear, glorious *self*, in which it recognizes the beginning and end of all things that live and move and have their being.

But it is this material and purely personal *self* which, being as nothing to the higher man, proves most intelligible and attractive to the great majority of our contemporaries, who never get beyond their own self—to them the centre and sole object of existence; whilst the genuine artist is filled with the idea of the universe, and surrounded by images or ideals of the eternal and transcendental. The artist's personal individuality is only the furnace in which those ideas acquire a living form, under the action of the quickening fire of inspiration; just as, according to the ancient myth, none but a virgin, humble and without selfish desires, could give birth to a Divine being.

How different is it at the piano! There the sensuous virtuosi-like Self becomes seized with a fervour, or with desperate greediness, which only labours for self-gratification. What Liszt and a few of his followers ingeniously employed as means for new and striking effects, has become the end and final object of our performers. And now every pianoforte is groaning under the furious storm of the arpeggio; now the sacrifice of time and the suffering of the nerves is counted as nothing by the player, so that he "also" may be able to ride on this hurricane. This has in several places proved detrimental to the success of professional *virtuosi;* for where everybody is able to perform miracles, there people cease to be amazed, and no longer crowd the concert-rooms in the expectation of witnessing wonders. But this vain desire itself of display did not by any means recede to make room for better things: it has already impregnated the whole atmosphere of the world of connaisseurs, and contributed much towards the extinction of the spiritual and spirit-quickening life of art. For the prominent development of the technical and sensuous elements must necessarily diminish the susceptibility, understanding, and *courage* for the higher spiritual culture of art, in all those who had given themselves up to the influence of the modern school. This inevitable consequence has, perhaps, never been more strikingly illustrated than in the case of a most eminent modern teacher of the pianoforte, who, having requested a new pupil to play some of Bach's and Beethoven's works, said to her—"You take those things too seriously and weightily; people now treat them in a lighter and more off-hand manner." Strange as it may sound, the teacher was right; for, when we are no longer able to raise ourselves to elevated objects, we try to draw them down to our own level.

This is the grand and total aspect of our art in the present day: it exhibits to us an unparalleled expansion—universal co-operation of the mass of the people—the spiritually characteristic and truthful giving way to sensuality, hollowness, and hypocrisy—a great accumulation of material means, and self-sacrificing devotion in the pursuit of external and vain objects; by the side of irresolution and cowardice, in

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the prosecution of the genuine ideal progress of art—vast possessions and indefatigable exertion, without the courage to apply both to a higher and clearly perceived object.

On the whole, however, the present time is not much worse than the past. Many there are who study and work more laboriously and conscientiously than formerly; great—eminent talents have risen in every branch of art, and new roads have been boldly attempted and followed up. Nor are the errors and faults, for which we have now to blush, new in the history of art. As regards, in particular, the technical and sensuous tendency, instead of being a characteristic sign of our time exclusively, it has frequently appeared before, and occurs as naturally and certainly in the life of art as the ebb and flow of the ocean tide. After every period of creative genius there must follow a time of dissemination, that the new idea may overcome and fill the mind. During this time the imitative talents appear foremost in the ranks of art, and not unfrequently reap greater and more rapid success than those creative geniuses of the new period who awakened their powers and opened the understanding of the people. Simultaneously with and after them, appear those whose particular calling it is to spread the knowledge of that which has been produced by their superior performance. To those, the means of representation —technical skill—must necessarily appear of superlative importance; and thus commences what we may term the period of the *virtuosi*, in which technical zeal oversteps its original goal. But herein is contained a certain sign that the new idea which puts all these talents and powers in motion has already outlived itself; and we stand expectantly before the question—whether the end of all things has arrived, or whether we may prepare for a new revelation of the eternal creative spirit. Such an intervening period reigned after Handel, Bach, and Gluck; in such a period we now live, after Haydn, Mozart, and Beethoven.

Whilst, on the one hand, we must not conceal from ourselves the defects and errors of the present time—we have, on the other hand, to take into consideration that the same defects and errors have repeatedly appeared before; and that now, as then, they are accompanied by much that is excellent and hope-inspiring.

Why, then, should we not rest satisfied with the long-established balance between the good and the bad, as those before us have been able and obliged to do?

The very question implies that, with all the superficial similarity, there exists great and essential differences between the times. For such a question as that which in our days occupies the mind of every thinking man, has never been openly asked at any previous period. Only once before, it was raised by a few feeble voices: this was at the commencement of the seventeenth century, when it became apparent that music, as it had hitherto existed (the counterpoint of the middle ages), was incapable of satisfying the newly awakened desire for truthfulness of expression, positiveness of meaning, and dramatic representation.

There are three things which in our days make this question an imperative and momentous one. First, the high state of maturity at which musical art and science have arrived, and which not only facilitates the survey of all that has hitherto been accomplished, and is still to be accomplished, but makes such an examination compulsory upon every one actively engaged in the pursuit of art. The second is the unprecedented extent to which music is now cultivated by all ranks and conditions of

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society; which makes it more imperative for us than ever to inquire into its possible consequences, both as regards the art itself and the people. The third is the present condition of the nations, and more particularly of our German nation, in which, since the year 1848—whatever party spirit may say against it, or however strive to bury it in oblivion—a new spirit of higher self-consciousness, of greater independence, of brotherly union and energetic moral activity, has been awakened and continued to gain strength; a spirit which may indeed be stunned, restrained, misled, calumniated, or denied, but cannot be annihilated.

Thus we musicians are brought to face the question of the future of our art. Has it reached the boundary of progress—the end? or will creative genius reveal itself in a new form? The more powerfully the condition of the nations is affected by the eventful march of our times, the greater is the weight with which this question forces itself upon the anxious consideration of those who are called to work for the future of our art whilst engaged in the present.

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CHAPTER V.

THE FUTURE.

The Question of the Future; its pressing Nature and Solubility. Necessity of Progress. The End of the Arts. The Faithful at the Grave.—Conservation and Progress.—The Question of the Future more distinctly defined.—Completion of the essential Phases of Musical Art.—Instrumental Music. Beethoven. The romantic School. Berlioz. The true Signification of Form and Freedom.—The Opera. The pure Opera and mixed Opera. Its Nature and Destiny. Gluck. Mozart. Wagner and the Middle Ages.—The Progress of the People a Condition of the Progress of Art. The Life of Nations and its Phases. The Future of the German Nation.—Incomplete Development of the Opera. The Drama of the German Future. The Opera of the Future.—The Oratorio. Its artistic Form. Its Significance for the Future. The real Catholic Element in Religion.—The materialistic View.

WHERE do we stand? Whither are we going in our art? May we expect of it new revelations, a new circle of ideas, and a new phase of development; or what destiny awaits it in the further existence of nations?

To these questions we have been led by the contemplation of the present state of music.

But it may be asked: Are we, short-sighted mortals, able to penetrate the future? May not those apparitions which we persuade ourselves to be signs of the future turn out mere idle dreams, possibly to be convicted of their fallacy by the very next day, and laughed to scorn, with all their cares and hopes and preparations, by the bright splendour of to-morrow's rising sun?

I ask, in reply: Can we evade this question of the future? Is it possible for us, even if we had the wish, to confine our thoughts to that moment of time which we term the present; and which, whilst we are naming it, disappears already in the stream of the past; leaving us to the next moment of time, which just now belonged to the future, but has become present, until it shall have passed away as swiftly as the former? To him who labours, the future is an inseparable continuation of the present: his work of yesterday was intended for to-day, and continues to live, together with him and the work which this day has brought forth. To the contemplating mind also, the present and future appear as an uninterrupted current of

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causes and consequences, and the knowledge of the past and present serves it as a light into the future. In this point of view it is, that the history of the different arts, as well as of the nations, is a truly divine revelation of the eternal guide, Reason: inasmuch as it discloses to us that unalterable law of causes and consequences, that inexorable decree of necessity, according to which all that has come into being and all that has happened, continue to operate upon the times and acts that follow. This alone constitutes the spiritual connexion, the significancy and value of our existence. The life of every individual being, as well as that of the nations, the life of the human mind, in all its forms of belief, of art and of science, is subject to and obeys the eternal call "onwards!" Imbecility and hypocrisy alone are reactionary; these alone dare to command "stillstand" (which would be living death), or preach "retrogression," or hope for and try to bring about the restoration of that which has passed away. Yesterday never returns, for it is the preceding condition of to-day; and whether you blame or acquiesce in to-day, it will be followed in unalterable sequence by to-morrow, in which it will continue to live and operate in all its plenitude. It is thus with the life of individuals and nations, it is the same in the state, in the family, and in the arts.

In order to convince every one of the necessity of progress in art, it is sufficient to refer to a simple practical observation, which proves the utter impossibility of remaining stationary, or successfully imitating the productions of a previous period of art, even if they should have remained ever so interesting and dear to us. What musician or amateur is not, even to this day, enchanted with Haydn's symphonies, so full of youthful freshness and unsurpassed in their charming innocence and playful sprightliness? In vain have teachers and critics from time to time urged that other composers should attempt the same style of music. The thing is simply impossible. To original and honest minds the request itself is objectionable, whilst those willing to imitate or repeat—these Pleyels, Wanhalls, and others of the same stamp—have served up nothing but coarse and tasteless fare. We observe and are delighted at the careless ease and playfulness with which 'father' Haydn makes his bassoon and flute dance along, or perform what else he wishes them to do; and yet not one of our instrumentalists has attempted the same thing without becoming vulgar or baroque. So also has Mozart been imitated by hundreds of opera composers (his Magic Flute has led to "magic bells," "magic fiddles," and "magic bassoons;" his Papageno to *Larifaris*), but by no one more faithfully than by the burgomaster Wolfram, of Teplitz, who, some thirty years ago, was even greeted as a "second" Mozart. Who knows anything about Wolfram nowadays? We must go forwards, because we cannot recede.

To go forwards is a matter of necessity; how, and whither, are questions which could be solved with equal certainty, if we were fully acquainted with all the preceding circumstances, causes, and connexions. Proportionate to the knowledge and circumspection with which we approach the boundary between the present and the future, will be the clearness of our view beyond it, unless narrow prejudices or paltry timidity obscure our sight. But we never can close our eyes to that enigma. The onward pressure of life itself constrains us to put that question, and to answer it as well as we are able. Those ardent disciples of our art who prophecy of a "music of the future" may err, more or less, in certain things; but they cannot be mistaken in

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the presentiment that the mind must move onwards. They burn with the thirst of life, and they feel the impulse and courage to obey the true command of life—"march on!" They see before them a hopeful future, full of new enjoyments and new revelations, not knowing whether much or little of it shall fall within the circle of their life. The future beyond, is their own by faith; as it was to those champions of liberty, who, with the ever true and glorious shout, "*L'avenir est à nous*," marched on to victory—or death.

For there is another alternative, also, which we must look boldly in the face. Immortality does not belong to any individual being: neither does immortality belong to any individual art, but only to the spirit which calls it forth out of itself, now in this form of manifestation, and now in another, as its necessary expression and the characteristic element of its life. This we observe everywhere. Nations have gone down, together with their arts and sciences; so ancient Egypt, India, Assyria, all Asia, once so crowded with nations and highly adorned with works of art. Perished is that unparalleled national drama of Æschylus, and every attempt to restore it to life (like those made formerly by Caccini and his associates, and of late by Mendelssohn) has proved a mockery, a caricature devoid of all those elements—the cosmology, religion, traditions, and manners of the Greek nation, and even the sublime site of representation by the side of the steep cliff of the Acropolis, and under the serene and luminous sky of Hellas—which imparted life and reality to the original. The epos has died away with the ancient traditions; the plastic art of Greece has disappeared with the gods that peopled Olympus and the youthful, joyous, and beautiful race of the Hellenes. It was not the want of creative power that made the Buonarottis and Thorwaldsens inferior to the Ancients; but it was the difference of soil and clime; the want of that serenity and mildness of the atmosphere which makes existence a pleasure; of that youthful innocence and freshness, and that pure sensuous susceptibility which roused the Greeks to delight in the mutual contemplation of the beauty of their well-formed limbs; of that perfection of bodily form exhibited in their martial games, their dances and religious processions; of that fulness of existence which had not yet ascetically divided itself into an abstract mind and a contaminated and shame-deserving body, but which in godlike images idealized itself, and, thus idealized, became its own admirer.

And yet we do not look back with sorrow or childish regret. That rich existence had lived its time; and terminated after it had fully satisfied the youthful spirit of mankind, filling even to overflow the temples and market places, the streets and groves, until the "marble population" left living beings scarcely room to walk. To that people, existing so entirely in and for the sunny outer world, music was merely a means of making language more sonorous, just as the acoustic vases in their theatres served to increase the resonance of sound. But when the spirit retired from the outer to the mystic inner world of the soul, then musical art became its place of abode and its proper organ.

And should we tremble, if, having groped its way and lived through this region of twilight and deeply hidden mysteries, our satiated spirit—now or at some future time—should seek for new gratification and a new existence in some other sphere? What those Hellenes created still exists and will exist for ever in the spirit of

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mankind; it does not cease to elevate and adorn also our existence, as long as we find sense and room for it. More it cannot be to us, for we have lived and grown beyond the deification of the bodily man, beyond the legends and traditions of little Hellas, and the fated *future* of the ancients, veiled in awe and mystery. And so, also, all that the sweet strains of sound have ever whispered and sung to us will live and move for ever in the soul of mankind, even though the human spirit should find another form of revelation than that which we call music. And if, now or hereafter, the spirit should in fresh youth proceed to reveal itself in new forms, even then those flattering strains will still remain the echoes of the soft confessions of the heart, a balm and comfort after the heat and toil of the day; they will adorn, as now, our public festivals, and wing the foot for dance or battle. No more will be required of them, if such a time arrive, nor any more accepted.

And here my sympathizing heart—for I feel with them—turns to the faithful band of those who, even in the face of this momentous "if," are drawn with irresistible force towards the altar of our art, and feel constrained to cling to it, although it be deserted by the people—not from choice, but of necessity, and in obedience to the spirit's call that draws them onwards to some other sphere. It was not love of gain, or thirst for fame—the spurious artist's idols—which brought you to the altar; nor is it indolence, or ostentatious pride in what you have acquired and learnt, or a stubborn refusal to open your eyes to the dawning light of the new day, which keeps you there. It was the disposition of your mind—you do not know who tuned its strings—which led you there; and there creative love has kindled in your bosom, there is the focus of your thoughts and visions, and there one of those eternal melodies has vibrated through your heart. You could not and cannot help prophesying those visions which grew up flaming in your spirit; and having once begun, you must persist, although the wave of time is rolling past your sanctuary. You cannot "limp after strange gods," in whom you have no faith, and whom you do not love; neither can you make "concessions," and fancy that by falsely putting Yes and No together, and sacrificing at two different altars, you will be able surreptitiously to serve the cause of truth. You must proclaim what dwells within your soul, *or* cease to speak. To the world you are "foolishness and an offence;" but the poet has sung of you:

> "*Sagt es Niemand, nur den Weisen,*
> *Weil die Menge gleich verhöhnet,*
> *Das Lebend'ge, will ich preisen,*
> *Das nach Flammentod sich sehnet.*"*

Your love and faithfulness alone remain your consolation and reward. The chattering multitude passes by, heedless of you; except, perhaps, that here and there a contemplative wanderer will look with transitory emotion upon that fidelity which will not leave even the grave of its devotion and affection; as, in the times of youthful and victorious Christianity, the last small bands of unbelievers, though chased from place

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* Tell it no one but the wise;
For the multitude would sneer—
The Living Being will I prize
That yearns for death in flames.

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to place, clung to the broken altars of their gods. You are the witnesses of sunken glory; your works remain to testify of your sincerity and of the immortality of that idea by which you were inspired. Then dedicate those works, as Æschylus did of old, to "time," to a discerning future; convinced that, if you sink into the grave to be forgotten for a period, like Sebastian Bach, that last evangelist, the following century will recognise you in your real being and truthfulness. But still your faithful service must not and cannot stop the Dionysian march of the spirit through the mountain passes and deep gorges of existence. "Onwards!" the call resounds, and resounds without intermission.

Does it sound for our art also? And, if so, does it point to the present time or to the nearest future? Or shall a longer period elapse before our art shall be awakened to new achievements, and to a new phase of existence?

Let us, first of all, endeavour to determine more precisely the real significance of this question, and the moment when it will certainly press more imperatively for solution.

The art of sound will certainly never cease to delight sensuous man, and to call forth emotions in the feeling heart. For it is inborn to man, and constitutes a part of his nature; the man without music is an incomplete being. We may also rest assured that this art will always continue to find talents and followers in the repetition of favorite forms, and the application of such forms to subjects of a kindred nature. But this does not touch the real question as to the future of our art. The essence of art is CREATION, the realization of the ideal, and a consequent progress from that which already exists to that which remains still to be accomplished. It counts its epochs of existence by the successive revelation of these ideals: those who raise such heavenly forms from the undulating and life-breathing motion of general art have been inspired with creative power; to them alone pertains the epithet Divine—the name of Genius, so often lavished in vain. It is they alone in whom and through whom all progress is effected, in whom the future becomes reality, whilst it is the mission of *talent* to spread those creations of genius over the breadth of life, to refresh and fructify every thing around them, and prepare it for the next creative epoch. So the waters of Egypt's one living stream are conducted over the whole country by means of canals, ditches, trenches, and water-wheels. A similar distribution is to be observed in the life of art.

The question of the future, therefore, relates to *new creations* produced by the power of genius. It starts from the last that have been revealed.

The last unquestionable progress in musical art is associated with the name of Beethoven; it is the spiritualization of instrumental music, by raising it to the sphere of definite conceptions and ideas. The question, taken strictly, is, whether another real progress has been effected since his time, or whether any further progress is still to be expected. To undertake to answer such a question must appear an act of great temerity, and yet an answer to it can be no longer refused. Every thinking man puts this question to himself, although he may not have the courage or feel called upon to answer it aloud.

One leading idea, which will assist us in the execution of this task, has already

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been established by the foregoing inquiries. It is this—that the different epochs of progress in art effected by the power of genius do not occur accidentally and irregularly, but appear to be regulated according to the strictest laws of reason and consistency. Art, like every other organism, develops itself according to the conditions and exigencies of its existence, and its creations are always in keeping with the actual condition and the wants of the human mind. It was impossible for Bach to treat his parts as individual and characteristic exponents, both of word and sentiment, until those parts had been made pliant and singable by the contrapuntists of the middle ages. Haydn had first to finish his childlike blissful play with the orchestra, before Beethoven was enabled to unlock the spiritual depths of this region of fairy life. Nowhere but in the sacerdotal service of the Catholic Church could Palestrina find his place, for therein lived his people and his Lord. Nothing, on the other hand, but the people's own song (Volkslied) could sound in opposition to it in our dear, liberated Germany, so long as the Reformation continued to be the work of the people, and formed an element of its existence; until that people turned away from its haughty rulers imbued with French manners, and clung for support and consolation to the "Word of God" alone, which Bach was sent to expound in its true power and fulness. The artist only gives form and expression to that which, although still void of shape and form, is already in existence amongst the people.

There is another point which must be kept well in sight, in order that the lines of demarcation between the past and future may not be obliterated. This is the remarkable phenomenon, that art—like life itself—appears periodically to return to certain ideas and forms; and yet progresses with these forms until they appear satisfactory and perfect, when it proceeds to others of a decidedly different nature. This phenomenon may be observed in individual artists, as well as in different nations and times. Thus, e. g. the simplest form of vocal music, the song, has been repeated by singers of all times and nations. Thus, also, the form of the musical drama may be traced far beyond the Greeks to the most ancient nations of Eastern Asia; it makes its appearance again in the 13th century (if not sooner), and once more in the 16th century, when its further cultivation is taken up by France, Italy, and Germany. Thus, also—to mention a special case—Bach's Chromatic Fantasia, and Beethoven's Fantasia with Orchestra and Chorus, as also his Ninth Symphony, are based upon the same idea. But in these cases there is only an apparent repetition, easily and clearly distinguishable, to a more searching eye, from the non-progressive or even retrogressive reproduction of previous forms. For, in the latter, we perceive as clearly the naked "repeat" (*Noch-Einmal*) of something that had before been, and has seen its day, and therefore is now void of life and truth, as we behold, in the former mode of revival, that unconscious dialectic power of the artistic mind which turns and works the same idea until it has brought it to full maturity and truth.

If we examine the past development of musical art from this point of view, we obtain at once a distinct perception of the different stages through which it has passed, and the tasks which remain still to be accomplished.

Looking at this development as a whole, and not in its details, it appears that

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music has completed all its essential tasks. After all that has been said in the preceding chapters, we can now pronounce the essential and ultimate object of every art to be this: that it shall reveal in its productions the spirit of man, and the essence of his life; and that all its forms shall be filled with this spirit. Thus the life of musical art must first manifest itself in a sensuous form, as a delightful sensuous exercise. This consciousness of sensuous delight must next raise itself to the higher, but still dim and uncertain, sphere of emotion. After this, the spoken word, the definite expression of the mind, had not only to be joined externally to the tune, but so entirely incorporated with it as to become music itself; whilst music, on the other hand, acquired a definite expression by the help of language. This new tongue of word and tone united was the condition and commencement of the musical drama, the opera. Finally, music had to endeavour, by itself alone, to seize and reveal so much of man's spiritual life as comes within its sphere. Further it cannot go; the near approach to the ultimate boundary is everywhere perceptible; music is no longer an isolated art, and people already begin to inquire and dispute about its power and right to receive and interpret, by itself alone, those revelations of the spirit.

For the present, it will suffice to point out the direction in which music is led towards its ultimate point of destiny along an inevitable track. This direction or tendency is already apparent in several works of Bach (as, e. g. in the preludes "*Das alte Jahr*," and "*Wer nur den lieben Gott*," in B minor,* which cannot be expressed by any organ playing—his chromatic fantasia, &c. &c.); in Handel's fugue in *B* minor; and other compositions "in which"—to use the beautiful expression of a younger writer on Berlioz's instrumentation, which I repeat with fond delight—"the sounds yearn for the word as for deliverance from their bondage." This aim and tendency is fully carried out by Beethoven, who, at the piano, in the quartet, and in the orchestra, delineates and psychologically develops entire episodes and conditions of life.

Beethoven's compositions and other works of a similar tendency have given rise to a dispute, as mentioned on a former occasion (p. 49), about the question, whether, and to what extent, music is capable of and justified in attempting such tasks. Towering above all criticism, Beethoven himself has decided this point in his ninth symphony. He who had devoted his life's purest and fullest power to the world of instrumental sounds, and who by elevating it to the sphere of definite spiritual meaning had accomplished the special task of his mission—he once more summons all the forces of his particular domain for the boldest and most gigantic effort. But behold!—the mystic and mythic life of these unreal voices no longer satisfies his aspirations, but draws him irresistibly towards the human voice and to the word of man. All these dreamy imaginings vanish, when the muffled basses laboriously, and, so to speak, painfully work themselves into the semblance of human speech; when they begin to hum timidly the song of man—the simple national air—and

* See the author's "Selection from J. S. Bach's Compositions for the Pianoforte; prefaced with an Essay on the proper Study and Execution of these and similar works." Robert Cocks & Co. London.—Tr.

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then hand it over to the sympathizing and jubilant orchestra. But even this cannot suffice; man's voice and word alone are able fully to express what those orchestral voices are vainly striving to reveal. The wants of man reach beyond the mysteries of the enchanted world of instruments; he finds no perfect satisfaction except in man himself—in the universal brotherhood of a pious people; and language is the most natural, the most powerful, and, in the climax of life, the indispensable organ of the human mind. This is the artistic and philosophic origin of Beethoven's work, a document both of the power and limits of instrumental art.

We shall not revert to the unjustifiable repetition of this form in Mendelssohn's '*Lobgesang*.' Let us rather enjoy with pleasure his overture to the Midsummer Night's Dream, and many charming and ingenious works, which he and others, following in Beethoven's path, have succeeded in producing. Much is still left for talented individuals to accomplish in this sphere of art, in order that the fulness of man's existence may be revealed in the echo and reflection of art. But any further progress must be impossible, where the highest mental aspirations have been realized. Even the external form of this monument of art could only once be justifiable.

There are two directions in which some have fancied they perceive a progress

First, in the *form* of the compositions. How could this be possible; or, if possible, what would it signify? He who preserves a proper conception of the word form (which implies a rational representation or expression of the spiritual contents), knows that, in art as well as in language, the fundamental forms have long since been unalterably fixed. Long series of compound forms have also been frequently employed in great variety; and new combinations may be successfully attempted by every one, and will always be justifiable and successful, if in accordance with the contents and idea of the composition; whilst they are meaningless or false in the opposite case. In the form itself, therefore, no real progress can take place. When Spohr applied the form of a vocal scene to a concerto for the violin, remembering how feelingly and expressively this instrument can sing, this adaptation of a vocal form to a concert piece was both novel and ingenious; but the form itself was not new, and it was only its suitableness for the contents of the composition which deserved praise. When Mendelssohn published his "Songs without Words," as a species of music intended to "speak" to us even without the assistance of language, and not merely to sound into our ears, he invented no new form, but only gave a new name to a lesser class of compositions, which at one time were called "*Divertissements*," and which Tomaschek published as "*Eclogues*," C. M. v. Weber as "*Petites Pièces*," and Beethoven as "*Bagatelles*." So also, when Mendelssohn joined together the three movements of his symphony in *G* minor, by connecting trumpets, as R. Schubert has done in his fifth symphony, there was nothing new in the form of the composition; it was merely a more or less justifiable means of bringing the different well-known movements more closely together, in the same manner as Beethoven had found it necessary to connect the scherzo of his symphony in *C* minor with the following finale.

Only then can a form, even constituted as it may be of previously existing parts, be called new, when in it a new idea is revealed. This was the case in the application of the form of a scena to a violin concerto, and still more decidedly

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in Beethoven's fantasia for the pianoforte, with orchestra and chorus. The youthful artist, whilst revelling in his dreams at the pianoforte, hears other voices; for what in reality is the piano to him but a shadow of the true living orchestra? The fantastic masques of the orchestra begin to move, they approach him, touching him at first quite softly, then pressing forward more and more impetuously; they play around him and entice him, each according to its nature, with enchanting loveliness; they dance around him with boisterous frenzy; and he rushes amongst them on the wings of his instrument, with daring (*kühn*) delight. Now the whole kingdom of sound begins to stir, one chorus awakens the other, the voices join "with caressing loveliness," and the pianoforte which had aroused everything, pours its floods of sounds into the jubilant concert of instruments and voices. Thus the dreamy visions, internally conceived and matured, rush as two-fold beings with redoubled delight into reality.

We have, therefore, to look to the other side where a progress is said to have taken place, and where alone it can take place; viz. to the *contents* of the compositions. A new idea, a newly opened sphere of conceptions would be, indeed, a progress, or, at least, an important enlargement of the empire of art, no matter whether the form in which they appear be quite new or not. Such a progress people have frequently imagined they perceive in what is termed the "romantic school."

What is the idea attached to these words?

If the term romantic is to be understood in the same sense as when applied to a style of literature, represented half a century ago in Germany by the names of Tieck and Schlegel, which preceded the far more comprehensive epoch of Goethe and Schiller, and which in France produced a partly burlesque after-growth; then we ask, in the first place, is this anything new? Is it deserving the name of progress, and worthy to be made the foundation of our hopes for a brighter future?

Secondly: Is not music essentially "romantic" in its nature? and has not this romantic tendency revealed itself, ever since music was raised to the rank of a free art, in many special productions or portions of larger works; as, e. g. in the Passion Music ("*Am Abend da es kühle war*") in Semele, Saul, and numerous other compositions of Bach and Handel? Only it never assumed the character of a monotonous mannerism, which the ancient masters rather tried to overcome as a defect, and thus finally succeeded in effecting that progress by which the indefinite and intangible in music was made definite and comprehensible.

Let this be as it may, there are some composers who appear to think that this desired *clair-obscur* of the romantic school is to be found in the extravagant and fantastic style of writing. They are fond of employing chords without connexion, of roaming without restraint or definite purpose through every province of the tonal system, of disavowing their allegiance to all and every key, like the fantastic Gipsies, who neither confess to nor know a home. They delight in those melodies which, boundless and undefined like the aerial cirri, stretch over the horizon until they gather into a cloud and send down the rain—the "tears of the universe." They will not suffer the second movement to be in keeping with the first; they are opposed to anything like a gradual, consistent, and natural development of feelings and ideas. To indulge in all the wild and unconnected fancies of a feverish brain,

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to search for and snatch at dreamy apparitions; this is what they consider as the task for the artist: or, may be, it is only a pretence set up with a view to guard their own deficiency and want of principle against attacks from without and within. "We are original," says Goethe, "only because we know nothing."

Another definition of the "contents of the romantic school," and—I am reluctantly compelled to write it down—"the prevailing sentiment of the present day," has been given by a distinguished lover of art. "It is," says he, "an undefined longing for a fancied ideal; a desire to flee from reality, in the hopes of finding in the world of imagination that harmony and satisfaction which reality is unable to afford; great intensity of feeling; a dislike to everything that is harsh or vulgar and material; and a decided predisposition for an elegiac state of mind." This really characterises the contents of a great portion of modern music No one will refuse to acknowledge that such a tendency of feeling has its claims and charms as well as any other; but we must remember that it is by no means new. It has found its deepest expression in Beethoven's sonata, Op. 10, which (together with the canonic recitativo in Bach's mass in A major and the finale of Beethoven's Op. 90) has served as the type, even in its details, for Mendelssohn's sonata, Op. 7. But that which in Beethoven was only a transient episode of life, became in Mendelssohn a ruling and lasting disposition of mind. And this tendency was and must necessarily be attractive to the vast number of his contemporaries, who fled from everything indicative of strength of character and decision, and who found here expression given to their undecided and effeminate aspirations. Nor could it fail, either by the force of example or by its own attractive powers, to call into existence many unconscious or conscious imitators. This tendency, as we said before, is not new, but it has never been so universal and predominant. Only it must not be called progress, or considered as a promise of a hopeful future for our art. It is the dissolution of that power which creates definite and tangible forms: it is indeed a flight from reality, but not a rise to definite ideals clearly perceived and boldly and faithfully pursued; not an elevation to a higher, purifying, and invigorating sphere of life, where we find in a spiritual reality the original type of our mundane existence. It is not that soaring of the spirit which characterizes the works of all genuine artists, of Beethoven as well as Goethe, of Bach as well as Raphael; but it is merely an escape from a hated reality which appears coarse and vulgar to those who lack the power and courage to comprehend its true spirit and contents. There is no hope for the future in this romantic affectation, which has already been judged and condemned by the Magus of the North, when he says, "O thou dead and barren wealth, thou art the hypocritical Pharisee of our century! Thy moral and social prejudices and thy high appreciation or affectation of their worth are nothing but the caviare of that leviathan which rules high in the atmospheric ocean!—and the maidenly blushes of your refined minds are Gallic paint, chalk, and dirt of insects; but not the noble inborn purple of healthy flesh and blood, as given from Heaven!"

In direct opposition to the view of these composers and their adherents, others have declared that the characteristic feature of the romantic school consists in its efforts to penetrate further into the sphere of definite forms. Here no one steps forward so boldly as Hector Berlioz, the only Frenchman to whom power and inclination have been given for greater undertakings in the province of pure instrumental

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music. His nation consists of a vivacious people, which even transforms the night into day, a people always of great observation and of untiring activity. Herein it feels and contents itself, with a self-satisfaction incomprehensible to a German. It runs, it labours, it creates, it fails, it commences anew, it is deceived, is trampled down, and rises laughingly to make a new beginning. It vents its restlessness in a thousand witty *chansons;* it has created the *Drame-lyrique* and the *Vaudeville;* it appreciated, showed hospitality, and clung with deep-felt devotion to Lully, Gluck, Spontini, and even Beethoven, as far as it was able to comprehend him. But here it met a barrier which it could not surmount. The quiet, pensive retreat of the soul within itself, this darkness of wonderful dreams, this mystic German night, could not suit the merry champions for national liberty and creative energy. Berlioz, after twenty years' unceasing and truly heroic labour, has not been able to awaken the sympathy of his people for his undertakings. As he himself has had no other pattern to raise himself by than that of the German composer, so he can only expect to be understood and meet with heart-warm sympathy amongst the Germans.

And yet, although he has fought hard in grappling with the German mastermind, as Jacob wrestled with the angel for the long-refused blessing, Berlioz could not divest himself of his national character. The idea of Beethoven fills and inspires his mind. To him also the mere play with sounds and undefined sensations cannot give satisfaction. "*Pensez-vous,*" exclaimed he to a mere pleasure-seeker, when listening to Beethoven's music, "*Pensez-vous que j'entende de la musique pour mon plaisir?*" The truth of this is verified by all and every one of his works; by his "*Symphonie fantastique*" (*Episode de la vie d'un artiste*), with the *Marche au supplice* and the *Songe d'une nuit de Sabbat,* which he finds necessary to explain in a programme (or by adding—prefixing—words to the musical composition); his "*Childe Harold en Italie,*" in the finale of which (*Orgie des Brigands*) we meet with echos from preceding scenes, just as we do at the culminating point of Beethoven's ninth symphony; his "*Retour à la vie,*" in which music is joined to the spoken words (he terms this combination *mélologue*); and in the finale to which, the recitation is intermixed with and interrupted by the orchestra as well as solo and chorus singing; his "Dramatic Fantasia" on Shakespeare's "Storm," for vocal chorus and pianoforte *à quatre mains;* his "*Romeo et Juliette,*" in which instrumental and vocal passages are likewise intermixed. There was more truth in Paganini's observation than he, perhaps, himself perceived, when he said to Berlioz, on his first appearance: "*Vous commencez par où les autres ont fini.*" Berlioz had had the courage and spirit to climb up to Beethoven's highest pinnacle, and it was his obligation and his fate, here to commence and here to rest; for it was here alone—where music touches its boundaries and has recourse to foreign aid, in order to penetrate farther into the empire of the unshackled spirit—that the gifted Frenchman found in the foreign auxiliary a guide to lead him back into the proper realm of music. Music, in order to be accessible to him, must have a signification beyond that belonging to itself; whilst in the case of his German predecessor (as his works testify) it had first to fill him both sensuously and sentimentally (*seelisch*) before his whole spiritual existence could reveal itself in it and find expression. For this, too, is remarkable, that Beethoven, as observed on a former occasion, was predestined to and impelled towards his ultimate goal, even by his bodily constitu-

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tion. His deafness slowly but unrelentingly separated him from the community of man, and banished him, who felt himself alone in the midst of gay Vienna, into the dream-world of instruments; until he had completely explored and exhausted it, and now, with undiminished longing, desired to hear once more the "word of man," and be again restored to the loving brotherhood of his fellow beings. This was the last and crowning task of his life: the tenth symphony never appeared; it could not and should not appear.

Neither has Berlioz been able to advance farther. No one can do it; for the boundary line does not depend upon the measure of power possessed by this or that individual, but is definitely fixed by the nature of the thing itself. It could not be the special calling of Berlioz "to extend the development of instrumental music in the direction of the poetic idea" (as has been asserted of him, with an enthusiasm which, although we may not join in it, we cannot but think amiable, because it springs from a desire for progress and from a genuine love of art); for this had already been effected by Beethoven, of whose labours the efforts of any succeeding artist can only be a continuation. This is clear to every one who is acquainted with his above-mentioned works, the very titles of which testify the fact; and it is useless to endeavour to mystify the matter by asserting that Beethoven "made it the task of his whole life to free instrumental music from the shackles of form," and that he finally accomplished this task in the ninth symphony, to which might be applied the words of the master bell-founder.:

> "Now the fabric breaks to pieces,
> For its object is fulfilled"*

Formal restraint exists only for him who is not master of the form; to the initiated, every form is only the rational and necessary expression of a series of spiritual manifestations. But each form is only rational and necessary for its own spiritual contents; hence its applicability is limited, and any form becomes contradictory and a restraint when applied to foreign purposes. A mastery only over all of them imparts the power to create new ones, or real artistic freedom; which is by no means a licence to tear asunder or disregard all form, but rather the result of a perfect agreement between the idea or sensation and its external mode of expression. Art knows neither compulsion nor arbitrariness; its essence is that liberty which arises from a perfect harmony between will and action and the laws of reason; and this was also Beethoven's leading principle. To trace this principle, step by step, through all artistic forms, and in the existing master-pieces of art, has been one of my chief aims in the "School of Musical Composition." Formerly it was common to reproach Beethoven with a total disregard of form, as he is now praised for having shivered form to pieces; but I have shown, in my School of Composition, that, after Bach, and next to him, Beethoven has been the greatest master of form; and that he was, in particular, the perfecter of the different forms of instrumental

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* "*Nun zerbrecht mir das Gebäude*
"*Seine Absicht hats erfüllt!*"
Schiller's "Lay of the Bell."—Tr.

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music, which are far more completely developed and sharply delineated in his works than in the compositions of Haydn and Mozart. Internal necessity at the same time called upon him, and he had the power, to create new forms. The last of these (foreshadowed in his Fantasia with Orchestra and Chorus, and its imitations by Fränzl and others) was that of the Ninth Symphony, which has served as the type for F. David and Mendelssohn's Symphony-cantatas*. How then can Berlioz be called the inventor of the vocal symphony.

If this were merely a question of honour, we should not be justified in entering upon its discussion; for our object is not to adjudge a prize to the victor, or first inventor, but to discover the truth as regards progress in art. That form of the Ninth Symphony (whether it be called Symphony-cantata or Vocal Symphony) was a necessary result both of Beethoven's individual constitution and the general course of artistic development, and therefore it was artistically justified; but it is not so in the case of his successors. Is it proper or right that the chorus of the instruments, this "new world" of musical art, should be dragged into the adventures of a Harold or a dissolute disciple of art? Episodes of this nature, but much more deeply felt and conceived, are confided by Beethoven (as in the sonatas in *F* minor, Op. 110, and *C*♯ minor, Op. 111) to the subjective solo-piano; to the chorus and the symphony are appropriated, in strict accordance with the grand idea of ancient tragedy, all general circumstances and interests. Still less justifiable, in the case of Beethoven's successors, is that preponderance and independency of the instruments in choral movements which, in the Ninth Symphony, was unavoidable and a matter of necessity. Wherever the clear and definite word of human speech makes its appearance, there it asserts at once its supremacy over the twilight of instrumental music, which then becomes a mere accessory, or serves as a background; and vain are all the efforts of the orchestra to regain its independency. It may, indeed, obtrude itself; it may overspread, and with continued pressure weigh down the word of language; but the power of an awakened and clearer consciousness can be as little subdued, as a man fully awake can force himself back at will into the dream-land of his interrupted slumber. All those temerarious productions of Berlioz only testify that he has undertaken to give expression to things that are unutterable; and that he has sought for aid beyond the sphere to which he has devoted himself—nay, beyond the boundaries of his art. Those "vocal symphonies" are nothing but cantatas with overgrown instrumentation. The voices do not join from an internal necessity, but because the artist needed their assistance to make intelligible the impotent striving and stammering of the orchestra, of which he arbitrarily demands impossibilities. The resumption of independency by the orchestra is merely a new commencement of the circular course of an undertaking doomed, from internal necessity, to constant failure.

Who could be so heartless as to look with any other feeling but that of sympathy and veneration upon the Sisyphean labour of a mind so rich and full of energy—a mind which, at the risk of death and everlasting misappreciation, remained faithful to itself? Verily, Berlioz also is impelled onwards by that irresistible power which

* As I have shown more fully in the *Leipziger allgemeine musikalische Zeitung* of the year 1847.

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makes the spirit long "for death in flames," and which raises him high above all those feeble minds who are unable or afraid to leave the beaten track which they fancy to be the only safe one, although it is in reality a path through the land of the dead.

But we must learn from him, and acknowledge that art is subject to unalterable laws of reason, which imperatively direct its every step, from the first to the last; that even the richest intelligence, such as Berlioz possesses in a higher degree than many of his fellow artists, does not avail us, unless we have deeply studied those laws, and indelibly engraven them in our hearts; and that the very nature of art marks out for it a certain course of life, which no adept can change, and no physician has the power to prolong.

Or can it be that that warm friend of Berlioz (Hoplit) is in the right when he attributes all those labours of the artist to the circumstance that he was unable to obtain access to his most suitable sphere, the opera. But why should he have found impossible what so many others, in Paris and everywhere else, have attempted with success, if his nature had not impelled him towards a different point of distinction? Can the artist do what he likes? Does he obey the law of internal necessity, or is he guided by extraneous circumstances? None but a false artist, i. e. an artist who is faithless to himself and the law within his heart, is led by external circumstances and considerations. But nature has made Berlioz of firmer stuff.

And what would he have found upon the lyric stage?

Has it a future?

This question is, undoubtedly, one of the most important in the inquiry about the future development of our art. To us who live in the present, it is as inseparably connected with the name of Richard Wagner as the previous question was connected with that of Berlioz. Wagner, with a decidedness of opinion which arises not from vanity, but from firm conviction, has ascribed to his operas (especially his "*Tannhäuser* and *Lohengrin*) the characteristics of a real step in advance. His writings prove him to be a man of great mental power, who, being thoroughly convinced of the necessity of progress, labours in his particular calling with indomitable energy and perseverance. His operas, like Berlioz's compositions, have created in many places the liveliest sensation; in many an ardent and noble mind they have awakened real enthusiasm, and a conviction that in them is realized the promised future and perfection of the opera.

Is this the case? And is there any reason at all to expect from the future the realization of that idea which has developed itself out of the opera?

We must, above all, keep in view that the opera is a drama in which real persons are represented as living, acting, and mutually influencing each other, as human beings engaged in active life. The character, thoughts, intentions, feelings, and emotions of the different individuals represented in the opera are exhibited under certain presupposed influences and circumstances, in their speech and their actions, in concert with, or in opposition to, others; so that here the entire man appears in the fulness of life. This, we know, is the object of every drama; only that the mu-

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sical drama employs throughout, or partly, the language of song instead of ordinary speech. Singing, as a peculiar, higher, or more impressive—"heartfelt"—kind of language, is intended to supersede the "speech of common life," and to raise the subject of the drama to a higher or more imaginative region.

Let us, first of all, dismiss in a few words that mixed opera in which spoken language alternates with song. If music be the accepted language of those beings which live before us on the stage, then let no spoken word awaken us from the fantastic dream, else all our faith must vanish. Real man always speaks real language; to him, song is quite a different and peculiar medium of expression, which he never mistakes for or employs instead of speech, except in jest or playful mirth. It is vain to attempt, as some have done, to reconcile or excuse this contradiction by a comparison with that alternation of verse and prose which occurs in the plays of Shakespeare and many German poets. Verse and prose are only different forms of one and the same substance, the spoken language; the verse merely regulates the play of the accents, the retardations, accelerations, and similarities of sounds, without either altering or veiling the meaning and effect of the words. In singing, on the contrary, the word is wedded to another element, which, although it already exists in language, only now emerges from its obscurity and subordination to the absolute meanings of the words; and assumes not only co-regency with the spoken language, but often and easily—with the assistance of the accompanying orchestra, the multiplicity of parts and voices, and the musical rhythm—acquires complete supremacy. Song and speech, although related in their origin, are different idioms, of which the one excludes the other. The drama either moves in the sphere of real life and speaks its language, or it quits this sphere with its proper language, and becomes an opera. The mixed opera is neither the one thing nor the other—it is a baseless chimera; the idiom of the genuine opera is music.

At this point commences the rule of that fatality which, often reviled and often combated, but always returning, has from the beginning pursued the opera.

These singing beings, are they to be men? These melodies, enveloped in the clang and roar of the instruments, which often drown the word or make it unintelligible, are these to be their language? The bodily appearance of the singers, in the action of the drama, is of itself sufficient to make their singing speech a myth and an unreal sport of fantasy. What no one ever believed—what no one ever would have dared to persuade us of, or attempted to demonstrate—all that is fabulous, every impossible adventure, every storm of unjustifiable or exaggerated feelings, every description of licentiousness and voluptuous intoxication of the senses, is here unhesitatingly put forward as a representation of reality.

And then again: this language of song, this music, the enigmatical language of the internal twilight, is it clear and pointed and rapid enough for the stern and hasty progress of excited action, in which even the swift word of the poet so often appears a drag? The drama will suffer no delay in its advance; but music requires time to make a definite impression, and cause our heartstrings to respond in sympathetic unison. How is this contradiction to be reconciled? Obviously, only at the cost of dramatic life. The action, instead of steadily developing itself—the highest object of all dramatists—must be simplified and retarded; it must be concentrated in a few monumental episodes, in which the music may find scope for

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expansion, and our attention be absorbed. And, in order to make all this possible, the poet is obliged to retreat from the expansive theatre of life to that limited number of occurrences and characters, in which the inner life of the mind is sufficiently significant and otherwise calculated to make us forget the riches both of that sphere of the spirit which is inaccessible to music, and of the more energetic outward life.

Does not this first glance explain the whole history of the opera? The opera was to be the resurrection of ancient tragedy; it became the plaything of idling aristocracy and voluptuous courts, as soon as it had secured its existence and gained a footing upon the stage; it became an arena for pomp and show, for sensual pleasure and dissipation; and thus an apparently most serious undertaking was converted into a farce. Who were these "Alexanders in India," these Zenobias and Armidas, these Cæsars and Catos of the grand Italian opera, who, in their days, filled the world with their fame? Eunuchs were they and warbling courtezans, who, covered with gold, and arbiters of success or failure, became the capricious masters of the composer, powerful enough twice even to ruin our mighty Handel, and drive him to madness, until he washed his hands of them. And can we even now do anything without these celebrities of the solfeggio? Have not Mozart and Winter, Spontini and Meyerbeer, Weber and Spohr, Fioravanti and Flotow, been obliged to do homage and pay tribute to these bravura singers? Or shall we look at that chief attraction of the modern opera, the splendour of its *mise en scène*, as it was exhibited some centuries ago? Old Freschi, amongst others, knew it full well; as is proved by the manner in which he got up his "Berenice," in 1680, when he introduced choruses consisting of 100 girls, 100 soldiers on foot, and 100 horsemen clad in iron, besides 40 horn-players and 6 trumpeters on horseback, 6 drummers, 6 standard bearers, 6 trombones, 6 large flutes, 6 "master singers" with Turkish instruments, 6 others with fifes, 6 pages, 6 sergeants, 6 cymbalists, 12 huntsmen; to which were added, in the triumphal procession, 12 outriders, 12 charioteers, 2 Turks leading a lion, and 2 elephants; the triumphal chariot drawn by 4 horses, 12 other carriages and 12 horses laden with prisoners and booty, and 6 state carriages lent for the occasion by noblemen.

Enough of these childish follies. Gluck alone rises pure and mighty above all this nothingness and corruption. Resting upon the solid and rational basis of the old French-Aristotelian tragedy, he aimed at the production of a real drama, and not merely at musical diversion, under the pretence of the drama. This intention he has not only carried out in his operas, but he has also left on record a short, but clear and precise statement of his ideas on the subject. The action, characters, and diction of the poet are to him sacred; they constitute, indeed, his only task. Music is, with him, only the manifestation—the "reverberation"—of those spiritual forces.

This has been Gluck's sacred mission. A progress in the *idea* of the opera beyond his conception is impossible. Even Wagner has been unable to conceive and reveal a higher idea. His principle—the most perfect union between the music, as the medium of expression, and the poetry and action—is that of Gluck.

There are, however, two other roads differing from Gluck's.

The one of these aims at the fullest possible development of the musical part of the opera; whilst at the same time remaining, as much as possible, faithful to the action. This is the road of Mozart and his successors, which we have pointed out

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and characterized on a former occasion. It cannot be denied that music—especially as regards polyphony, its own peculiar dramatic element—has here developed itself much more richly than as it was known to Gluck; and it certainly offers resources for dramatic tasks, such as were not at the command of that pioneer.

The other road is that which Wagner has taken in his "Lohengrin" (especially in the first act). Whilst Gluck, as his words and compositions testify, would not allow the progress of the drama to be obstructed by the accepted "forms" of the opera music of his time, Wagner boldly ventures to break through all and every form of music. Every dramatic incident and every word fills its foaming cup out of the waving ocean of sound, just as it lists or needs, and utterly regardless of that which preceded or that which follows. There is no surety that any newly awakened germ will bring forth leaves and flowers—that any motivo will be developed, or any thought come to perfection. Everything is kept in uncertainty; so much so, that it is often quite impossible even to distinguish the key: the moment rules and seizes anything which the particular situation or contents of the text may seem to require.

But music, nevertheless, carries within itself its own eternal law, which no one can destroy or disregard without entailing destruction upon art itself. Every tonal progression, every chord and every region of sound, has a meaning of its own, and is effective only when employed in its original sense. It cannot unite itself perfectly, except with words that have the same import; nor can it truthfully delineate any character, or accompany any action, in which the same sentiment is not prevailing; or else the internal disagreement will instantly create obstruction or crying contradiction. And if every human communication must be based upon a logical development; if language, provided with such an effective instrument as the quickly comprehended word, must nevertheless complete and connect its sentences, in order to be intelligible; how much more indispensable is that secret logic and syntax to the far more obscure and indefinite language of music. To deny or deprive it of form—of all and every kind of form—is to fling it back into chaos.

I have here used the word form in its general meaning. I must once more vindicate the right and necessity of each particular form, for the special contents to which it is applied; whilst it may not only be dispensed with, but is even inadmissible where the contents are foreign to its meaning. Gluck has broken through the old established form of the aria; Mozart moves with greater freedom and lightness in the opera than any of his predecessors or followers; Bach, in some choruses of his Passion Music, has exhausted important subjects in four single bars; Beethoven, in his second mass, hurries, with bold impetuosity, from one emphatic point to another, where others would have unrolled broad forms and stifled the spirit. But the fundamental law of form which requires that every idea should be fully expressed, and that one should depend on another, has never been given up.

Neither has Wagner himself been able to prevail so far over himself and his cherished art. Where, for the sake of maintaining the predominancy of word and action, he thinks it proper to leave unfinished or prevent the development of this or that form (as, e. g. in the artistic dialectic treatment of a subject, the expansion or transformation of a motivo, &c.), there the neglected part creeps—or forces itself—into the composition in the shape of a *naked* repetition; and it cannot be otherwise, because the art of sound requires to make repeated appeals in order to be understood

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and to create sympathy in our soul. No artist has had more frequent recourse to the repetition of a motivo which is to be of importance for the action than Wagner has done: for instance, with that little melody in which Lohengrin pronounces the ominous decree on which the whole development of the drama depends. But it is evident that a repetition can only be a proper form of expression where the same idea reappears under the same condition of mind. In any other case, it can only be an external reminiscence acting mnemonically, but not psychologically; it then becomes effective, not through itself, but through the internal connection of the past with the present moment; as, e. g. when a person, who has been warned in vain, sorrowfully recalls to his memory the words of his kind monitor in the hour of ruin. Such reminiscences may, in the proper place, be most profound truth; and then they are also introduced by Wagner with justice and with proper effect; but they are more liable to become wearisome than any other form of musical dialectics, and cannot be a substitute for a connected development of the ideas and their forms.

It would become no one less than myself to involve a man, so gifted and energetic as Wagner, in a scholastic process on the question, whether, or no, his motivos and other forms are sufficiently and properly "worked out." I am fully aware that the management of a motivo and other manipulations of form may be learned and applied by any attentive scholar of ordinary capacity. This knowledge and practical skill is the pride of all those self-sufficient individuals who make a trade of musical art; "with little wit and much conceit, each one of them turns in his narrow circle." But though the most skilful elaboration is vain and worthless, unless it be the result of and assisted by creative energy, still that elaboration is at the same time the test of the master's power—of that power without which no one can become a master, or produce a perfect master-piece; i. e. a work of art. When practised with the spirit and from the spirit, it is a real gymnasium for the exercise of the student's creative power; as logic and mathematics are to the metaphysician. The master finds in it the organic development of those incomplete and dormant germs of life which his creative love is destined to present to the world in godlike fulness and perfection. A man of Wagner's mental power has long since acquired this practical skill, or might acquire it whenever he liked. But he cannot do without it; nor can it at any time be dispensed with—even for the sake of dramatic effect—without depriving music of its nature and power. If any one wishes to feel and observe this in Wagner's own opera, let him study the first scene of the second act, where the wicked pair, writhing under pain and self-accusation, cowed, but full of rage, are concocting new plans. Observe how pertinaciously the musical thought works itself deeper and deeper into the soul! how painfully that strangely oppressive bass clarionet (which here for the first time has been artistically employed) twists and turns under the bitter, sarcastic speech of the malicious pair, like the tempting serpent, when it, for the first time, felt the crushing heel upon its head! Nor does Wagner refuse to allow the language of sound that expansion in breadth which belongs to it by nature and without which it cannot be effective, wherever the action (as at the close of the first and in the third act) admits of delay.

But whether he has or has not on many occasions misunderstood or disregarded the nature and requirements of musical language, is not the question which has here to be decided. This latter is a question for critics, and its deeper considera-

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tion belongs to the province of the science of music. Our present object was merely to indicate the difference of direction between Gluck's path and that of his most independent successor. It is this independency of thought which will not allow itself to be cramped by ancient rules and customs; this persevering energy of will concentrated upon the one point aimed at—scenic life and truth: it is this which characterizes and honours Wagner. I have endeavoured to lay hold of his character and deeds at that point which is decisive for the opera; I mean the union between music and the drama, and the reacting influence of this union upon the opera. This is the point where the question of the future must be decided; although not every one may be able or feel inclined, without much more extensive explanations, to follow up to firm conviction, that which here could only be pointed out in fugitive outlines. As regards the point to which we have referred, it must be acknowledged that Wagner has kept steadily in view, and, as far as it was given to him, endeavoured to fulfil, one of the vital conditions of the drama, which consists in an inviolable faithfulness and devotion to the dramatic contents; but it is equally certain that he was by no means the first who put this principle into operation; for it had already been carried out by Gluck, and practically acknowledged by more than one of his successors.

How, indeed, could it have been possible for any one altogether to lose sight of the obligation to devote himself in the drama to the chief dramatic task? From the inventors of the opera, from Jacopo Peri and Caccini, from the elder Italians and our Handel, down to the most *spirituel* of all *bon-vivants*, Rossini, that vital principal of the drama may be traced through all the imperfections and corruptions of the opera. And who can forget how much that is precious and immortal has been presented to us by Mozart, by Beethoven, and by so many others on this and the other side of the Rhine and the Alps? Amongst Wagner's immediate predecessors must be mentioned especially Spontini, with his profound scenic knowledge; C. M. von Weber, to whose musical diction that of Wagner approaches more closely than the latter is, perhaps, himself aware; and Meyerbeer, in those moments in which his eminent talent remains faithful to the scene.

But whilst Wagner—and every one labouring in the same sphere—is greatly indebted to them, he has not been able to repudiate that ominous heritage which Spontini and Meyerbeer were obliged to accept from the hand of fate, and enlarge to exuberance; we mean that broad and pompous scenic display which originated in the insufficiency of the opera for a rapid progress of the action, and greater richness of the spiritual contents, and which reacts upon both with greatly increased effect. Spontini, under the influence of nationality and of the scene of his labours (Paris), and of the rhythm of Napoleon's triumphant march, becomes a Roman full of lapidary pomp. Military glory, adventurous expeditions, ostentatious hierarchic pride; all these demand a broad scene and a total cessasion of all other interests, in order that the eye may be dazzled and the ear overwhelmed with all that flaming metallic lustre, with all that threatening splendour of antique and masked processions, all that servile jubilation of those hosts of dancers and those ever ready at the bidding of the master to worship every idol. Herein is concealed the worm which corrodes Spontini's otherwise so highly adorned throne. In vain do his adherents attempt to prove that this Roman pomp is in keeping with the times of

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the Diadochs and Hohenstaufs. What made him devote himself to such subjects? And why did the time for them cease with the end of Napoleon's glorious career? The restoration had arrived, and, yawning, looked about from under the canopy of the throne for invigorating powers. What was not then dragged forward and laboriously gathered together? Even revolution ("*La Muette de Portici*"); the massacre of the Huguenots; and William Tell, the liberator, who had to pass in half Germany for the honest Andreas Hofer*. But a real living principle—a positive one, like the Napoleonic *gloire*—could not be found; therefore the whole breadth of existence was traversed and everything dragged upon the stage that gave the least promise to appear attractive, strange or new. Such a "curiosity shop" is Meyerbeer's scene; and hundreds of representations prove everywhere that it is as much in keeping with the spirit of his age, as was, before him, Spontini's more solid but more monotonous pomp. In extenuation, it can only be said that those incidents which constitute the fable of the drama may possibly have at one time or other occurred in reality. The sun certainly rose in the days of the Anabaptists; there was skating then as now; the Louvre was undoubtedly occasionally illuminated in the times of the Huguenots; there were religious processions; and gipsies and students danced and made merry. In many things here brought before us there is also great truthfulness of representation; but the pith of the substance is lost, the point of the action blunted, under the mass of secondary accessories, and man is hidden under the load of costume. And now let any one attempt, in opposition to our directors and our most modern operatic fanatics—who undoubtedly stand upon the same ground as Freschi's contemporaries,—to get on without this apparatus!

Wagner himself has not been able to avert the fate of the opera. With greater depth of conception than the writer of the Prophète and Huguenots, he only endeavours to make the splendour of the scene an indispensable adjunct, or momentum, of the action. For this purpose the middle age presents the most favourable opportunity. When the holy *Graal* sends forth its renowned warriors, it is quite natural that kings and princes, knights and people, should hurry to the shore, in ingeniously arranged waving lines, to meet the skiff, with the knight clad in shining armour, as it approaches, drawn by a swan. There the pompous appearance of the four counts, amidst the mingled clangour of as many bands of trumpeters, there the echoes of the hunters' horns, sounding in choruses through the forest far and near, are in their place; there the mountain of Venus begins to glow and reveals its voluptuous secrets to the confused eye; there the *Niebelungen Hort* (rock) shines in the reflection of the sun, to sink again beneath the waters of the Rhine. This is a piece of real poetry! Where is the man that has not dreamt it in some form or other? Here we enjoy with delight the enchanting splendour of the scene, and need not feel ashamed; for it is essential to the subject—it is the drama itself.

It is the Drama.

But this drama—is it the drama of the future? Is this middle age a picture

* The reader will recollect that several governments of Germany would not allow "William Tell" to be performed, until another libretto—"Andreas Hofer"—had been substituted for the original text.—Tr.

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of our own future? Is that which has had its day, and has for ever died away, the child of our hopes? Impossible!

We listen to those legends and fables of the enchantress, Venus, and the holy *Graal*, with all the armorial clang of the trusty champions and their judicial contests, as to the echo of times long gone by and quite estranged to us. Our fancy occasionally sports with them; we now and then revive them in the ballad and other lighter forms, half serious, half comic; but the more earnest the attempt to bring them before us in the form of a tangible reality, the more estranged we feel, and draw coldly back. It is not that the spirit-world is sealed to poetry—even to dramatic poetry; at least, not amongst us Germans. In spite of all the teachings of philosophy, in spite of all the explanations of our scholars and the negations of our materialists, there is, lurking from our childhood in some obscure corner of our mind, that dream—half sorrowful, half yearning—of another world connected with this; that dream, which sends a shudder through our heart when Hamlet's ghost appears; and makes us listen, with breathless apprehension, to the legend of the Erlkönig. Only let us not be compelled (as in Weber's Freischütz and Wagner's Flying Dutchman) to gaze at these things until we have counted the very buttons on the dress of the ghost. We may, indeed, live once more through the life of sunken centuries; but only so far as we are able—that is to say, so far as we find in it human nature and a reflex of our own feelings and views. Those times of the middle ages may awaken our sympathy; but only in those things which are intelligible to our understanding and congenial to our mind; not by their steel-clad warriors and the amassed plunder and clatter of an overbearing, but hollow, feudal world; nor by that strange love which—as negroes do with their gods—now idolizes the object of its choice, and now whips* and degrades it to the level of a creature without will or rights. We cannot enter into the feelings of Lohengrin, when he punishes his mistress with eternal separation, because she asked his name, although she knew not why that question was forbidden. We may conceive it possible for a diabolical Venus to entice young men; but we can take no liking to that Tannhäuser who tears himself, before our eyes, out of the arms of voluptuousness, and resolves upon a pilgrimage to Rome merely because some pilgrims happen to pass by; who desists from the journey and returns to his former and pure love—of whom we now hear for the first time—at the Wartburg, because her name is incidentally mentioned at a competition of minstrels†; who praises sensual indulgence in the face of the pure mistress, and who, rejected and condemned to pilgrimage, after all wanders to Rome, and, not having obtained absolution, longs to return to the mountain of Venus, and is hardly rescued, at last, by a well-timed death. All this we may and do accept, half heedlessly and half in sportive play of fancy; we also accept it with objective coolness upon ancient rolls of parchment as a representation of remote and foreign times. But when it appears before us upon the stage, in a lasting bodily form, and provided with all appendages of reality, it sinks down from

* Chriemhilde boasts that Siegfried had "covered her body with stripes."—Tr.

† We may observe, in passing, that there can be no special vocal performance in the opera; for song no longer exists when singing has become the ordinary form of language.—Tr.

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the privileged asylum of the myth, to which we willingly lend an ear, to the sphere of all other phantasmagoriæ intended to deceive the senses. Even those more truthful and deep-felt touches (as that scene in the second act of Lohengrin) lose their power, because the sympathizing mind can scarcely trace any connection between them and the strange circumstances by which they are accompanied.

No. This is not the opera of the future. It is merely an escape from that reality which offered no great and general interests to the German artist, into a past where we, when young, and tired of the eternal Romanizing and Hellenizing, could at least dream of our German fatherland, and feel proud in the idea of treading upon our native soil. And, strange to say, this flight has led our Wagner, as it did, in hopeless times, the chivalrous La Motte Fouqué, into the land of knights, of tinselled love courts, and a *clerus* "by the grace of God," with all its pagan legends. It has led him, who, in Dresden, fought for interests of quite a different nature, into the arena of all those historical rights, privileges, honors, and immunities, which had their origin neither in the people, nor in Christianity, nor even in the universal law of human nature; for at that time the nation to which we belong, and which is both our past and our future, was still lying prostrate and half buried in its mother earth, unconscious of itself, unprotected and despised. And yet it is the people alone which constitutes the inexhaustible source of all genuine art, and therefore of the drama also; viz. that spirit of universal mankind which at all times appeals to and fills our hearts, and which alone is able and entitled to be awakened by the poet to a life of eternal youth. The rest may amuse in times of national depression or indifference; but Wagner's mind could never reconcile itself to this, else would he not now be eating the bread of an exile in foreign countries.

And here it appears to me necessary to define, as clearly as possible, the conditions under which art may at all expect a future. The word future, when applied in relation to the spiritual realm, does not, as we have seen, signify a mere continuation of existence and enjoyment, but implies a progress to new and higher phases in the life of nations and of mankind generally. Life and living form constitute the object of all art (taken in the widest sense), as we have already defined it on a former occasion. But art can only reveal this life out of the spirit and to the spirit, when the artist is himself filled with the breath of this life, and carries within himself the idea and power of creation. But every artist, be he ever so gifted, be he a Homer, a Shakespeare, or a Goethe, is the child of his time and his people. He is their property, and can have no other ideas and powers but such as could be conceived in the womb of his time and people. This can be proved of every art and every artist; even the foregoing investigations have brought to light a great amount of evidence to this effect.

If therefore art is to experience a progress, it cannot take place unless there is a progress in the life of times and nations. The question of the present and future condition of art is identical with that concerning the present and future condition of the people and times.

But this progress of the people and the time, what does it mean? It is impos-

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sible that a word of such weighty import should merely indicate a step in advance in some or several particular sciences, branches of industry, or any other individual occupation. This cannot exhaust its meaning, although each separate progress tends to the advancement of the whole.

In the long-breathing life of nations there is perceptible the same ebb and flow of onward motion as that which we observed (p. 41) in the life of the arts. Some life-giving idea—the genius of a new time, just like the genius that creates a new phase of life in art—steps into active existence, animating it with a new fire to a new significance and new exertions. This is the commencement of a new phase of life for people and time, which, in gradually expanding circles, spreads in every direction and over every sphere of activity, until it again subsides into the calmness and rest of existence. But rest would be death; life knows and permits of no rest. Wherever a vestige of vital power remains in a people, where it is not utterly extinguished by tyranny or artful deceit—and even there the hope of regeneration remains alive and justifiable—there a new spark of life, no matter where and whence, falls into the heart of the people, and a new phase of life begins. It commences before the previous one has quite passed away, and however confusedly the circles may at first intersect one another, all are at last compelled to move in a new direction. The enemy of the new idea of life is not that which, through doubt or incapacity, resists its progress; that it has to overcome and conciliate for its own advantage. Its only enemy is that will which aims at the reverse of progress, as the abolition of the laws of existence and the forcible return to previous stages of life; it is the Restoration. Its object is an unnatural one, because not a single day of life passes that does not leave its consequences behind, or, in some way or other, affect the future. In order to attain this object, coercion and deceit must be brought into play, and friend as well as foe be ruined. There is a progress even in the slowest and most retarded advance; but a forced retrogression is destruction of life; it is the withered, barren, and cadaverous old hag of the ancient Hebrew legend, who, with leaden weight, and hatred keen as steel, sits down upon and closes the labouring womb.

Nations progress through the impulse of a new idea which flows through all the nerves and arteries of life. This progress is the more rapid and decided the more freshly the new stream of animating power sets in; it is retarded and disturbed by the attempts of reaction to turn back that stream. It is an error to suppose that the effects of a progressive or compulsory retrogressive movement are confined to particular spheres of life; as, e. g. to politics or religion. The restoration of Charles II corrupted morals as well as politics. Luther's reformation not only animated the faith of his followers, but it also operated incitingly upon the opposite party, and infused a new life into the hearts of the people, even without the pale of the church. The idea of a spiritual and moral deliverance out of the bonds of authoritative statutes and privileges that violated both nature and reason, having been conceived and matured in the quiet chamber of the thinker, became the cause of the most violent commotions amongst the people, and produced the most important political results; whilst it, at the same time, led to the revival of German literature and art, and also imparted new life to the language and poetry of France, which was impossible as long as the political and spiritual monopoly established by Louis XIV continued to

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ex st. In our own art, the idea of the Reformation resting upon the Bible was proclaimed by Bach and Handel; whilst the humanistic efforts of Rousseau, Goethe, and Schiller, found exponents in Haydn, Mozart, and Beethoven. The idea of a free and united Germany, which twice—in 1813 and 1848—rose powerfully into life, is neither exhausted nor ever to be forgotten or relinquished; whilst the French restoration, on the other hand, has introduced into our country, also, Rossini's sensuality and the insipidness of his imitators, Auber's affected airs and graces *(minauderies)*, Cherubini's courtly *sacres*, and lastly—in a spiritual sense—Meyerbeer. What we Germans, beaten by our neighbours in this field, have done in the way of a pietistical imitation of our godly and earnest champions of the church, and as collectors from ancient Greece and Palestrinean Italy, is likewise known to all. They are Dante's faces turned backwards.

The question of the present state and future progress of our art, therefore, is identical with the question of the present condition of our people and its capability of advance. Nay, if the task of our art had been completely accomplished, even then a progress beyond it would depend upon the standing point and vital power of our people.

Is this vital power existing in our nation? Is this nation destined to progress?

It is—as all those know and take to heart who have heard the eternal call of history to "move onward;" who feel within themselves the inherent power of our depressed, but not corrupted and degraded, nation; and, in great days, such as we have witnessed, have seen it flash with youthful fire from every eye. Here no proof is required. Every one's feeling and consciousness of the present testifies of the future, and of its near approach.

When the renovating idea shall assume the reality of a providential event in the life of the people, then art also will celebrate its entrance into a new phase of life. But not sooner, and not otherwise.

But will the present forms of art be retained in that new phase of life?—Every form, and art itself, will only be preserved as long as both are in accordance with the progressive life of the national mind; but no longer.

And now I am in a position to take up again that part of the question about the future of art: is there a future for the opera?

The idea of the opera has as yet been by no means completely realized; not even by Gluck: The *drame lyrique*, with its traditions, offered to Gluck, at his time, the most favorable basis; but we who have had an opportunity to elevate our minds and expand our views, by the study of the works of Æschylus, Shakespeare, and our own poets; who are not confined, like the French of the old school, in the selection of the tasks, nor tied to any inviolable schematism of characters and situations; we cannot even be content with those tasks themselves, although they were the highest that could then be attempted. Then, as regards the music over which Gluck had command, it certainly, in one respect, viz. for the requirements of the monologue, shows itself to be possessed of ample power of expression. It gives a truthful utterance to the word of the poet, and describes the character of the scene with all the depth and power which had been given to Gluck himself; it even delineates, where Gluck has found it necessary (e. g. in Rinald's slumber aria; in the scene where Orestes faints away; in the prayer, in *C* minor, in "Alceste"), the essential surrounding circumstances. But each character, whether standing alone

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or changing places with others, presents itself before us, like a Greek statue, as an isolated being. The real dialogue, the contrast of voices and characters which now oppose one another, and now act together in concert, and yet preserve the distinctive features of their nature—in one word, the polyphonic power of music (taken in a spiritual, and not a merely technical, sense), the power in which we see united the simultaneous representation (grouping) of sculpture and the successive development of poetry, was almost entirely denied to Gluck's music.

Lastly, it is to be considered—and this is by no means an unimportant point—that this Gluck, the most conscientious and high-minded of all dramatists in the province of the opera, had to devote himself to a foreign people and a foreign language, as Mozart likewise composed his music mostly to foreign (Italian) texts. But the more conscientiously and deeply a composer enters into the words of the text, the less satisfactory must prove every translation. Gluck, translated into any other language, is truth in the mouth of a liar. But our nation (which has had to give up a Handel to England, a Gluck to France, and a Mozart to the Italian tongue) and our language (whose dramatic power, especially as regards freedom, precision, and truthfulness of expression, is so vastly superior to most others)—they both may expect that no efforts will ever be wanting to attain, in and for them, the highest perfection.

We must not, however, forget that the opera is, above all, a drama. If we Germans are to perfect our opera, our drama in general—the drama of the poet—must also have a future, in the sense in which alone it is worth while to speak of a future.

The drama, this most perfect echo of life, must necessarily assume a different character amongst different nations. And not only each nation, but each phase in the life of the people, creates its own drama according to the intellectual standing-point of the nation. Ancient France created its drama in Corneille, Racine, and Molière; France, renovated by the revolution, has produced a drama of its own in Victor Hugo—now living in exile—and those who worked with him for the same object.

However much this modern school may owe to Shakespeare and the Germans—and its protest against the exclusive vanity of ancient France and all its dramatic tradition is in itself a most significant symptom—and whatever else we may miss in it or disapprove of, it is the reflection of modern France awakened to new activity; it is the indicator of a new phase in the life of her art. The German nation also had experienced its first dramatic elevation (not to mention prior movements) in Schiller and Goethe; but, unprepared for a life of healthy energy, it sank back into the sickliness and one-sidedness of Kleist, whose heart, so full of poetic power and poetic devotion, pined away and finally broke at the fall of his fatherland—until, in a still more languishing and hopeless time, even Grabbe, that Titan, crippled by adverse circumstances, had to give up the task in despair. But the new phase of life which shall bring liberty and unity to this highly gifted nation, great even in its fallen heroes, will also provide a basis—the power is there—for a new life of active deeds, and in this active life will also flourish the drama, the art of cheerful energy.

But it may be asked: when that time shall have arrived, will a bold, energetic, and accomplished nation feel any longer attracted by such a dubious and

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flitting apparition as the opera, this "daughter of the air?"—will it find the slowly undulating and half-transparent wave of sound sufficient for the impetuous, onward pressure of the new idea that shall conquer all hearts?—will that tender being, which loves to linger on its way, be able to keep pace with the rhythmic march of a time awakened to the consciousness of how much that was neglected it has to fetch up; how much that has been lost or frittered away it has to restore? It is, after all, a strange feature in the history of art, that the opera has acquired a lasting and predominant influence only amongst people who—like the Germans and Italians—being deprived of national independency or active participation in the affairs of state, have taken refuge either in the giddiness of sensual diversion and the pursuit of subjective interests, or in that internal brooding and dreaming which is peculiar to the German. The ancients could have no opera; the Romans had no national art whatever; the English and their free-born sons on the other side of the ocean have no national opera; the native talent of France (Lully, Gluck, Grétry, Cherubini, Spontini, Rossini, Meyerbeer, were, or are, foreigners) has not been able to produce anything in the province of the opera that can stand a comparison, either as regards power or earnestness of intention, with the national drama and other productions of art; the whole French opera is either a joke, or an amusement, or imitation.

It certainly is to be hoped and expected that there will be an end of that inundation of the lyric stage which overspreads our theatres and leisure hours, as rankling fungi cover the damp and crumbling wall. It certainly is a sign of the emptiness and the moral and intellectual confusion of our time, that the theatre has ceased to be the mirror of national life (and where, in Europe, is now real national life?); that the drama is no longer the focus and summit of the highest mental development in an artistic form; and that that suspicious form of the opera now occupies the throne, which, in Italy, was once supported and guarded by eunuchs, and which now is everywhere glorified with dazzling splendour. It is also certain that the all-o'ershadowing and all-power-absorbing overgrowth of the opera is, in itself, a sign of its hollowness. Externally, anything may be made out of everything. That the Maid of Orleans and Kate of Heilbronn, that Romeo and Juliet, Othello—without concern about the Vandalic rape committed upon the original—and, lastly, even Lear, have been dragged forward to satisfy the cravings of the opera-goers; that an opera (Halevy's "Nabob") has actually made its debût with a coughing air, a sneezing and sobbing duet, a tobacco-pipe trio, and a chorus of barking dogs and bagpipes, with all the natural imitations and comicalities in which cockneyism delights: all this cannot surprise, when nothing is required and desired but to find new spoils for a thoughtless and pleasure-hunting multitude; for musicians, caring for nothing but momentary success. Such things will not happen in more exalted times.

But, in the life and mind of man, so infinitely rich, tasks will present themselves of which now a few only dare to think with silent resignation, and which can only be realized in the form and with the means of the lyric drama. Of what nature these tasks will be, it is not here the place to show; but that the idea of the necessity and possibility of new roads is gaining ground, may be seen from the numerous attempts that have been made to find them out. The experiment of a play with choruses was tried long ago; it has been repeated of late by Mendelssohn, in the twice-

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attempted and twice-forgotten Athalie. An ingenious amateur (Radziwill) has ventured to apply the same form to the first part of Goethe's "Faust;" and it is even intended to treat the second part of this gigantic work in the same manner, no one appearing willing to perceive how far its extent and contents exceed the space and capabilities of the stage, and how it must be mutilated even to get it upon the boards. Those attempts to revive the ancient Greek tragedy, of which we spoke on a former occasion, belong to the same category. All this, however, is no progress. These attempts are "faces turned backwards;" but they originate in the presentiment of that progress which has become a necessity, and must take place sooner or later. Every form of art has its immutable rights, but they are confined to those tasks and those circumstances of which the form is the necessary and characteristic expression.

The same applies to the form of the oratorio, which is so closely related, both historically and metaphysically, to the stage drama.

The church no longer knows anything of the oratorio as a part of Divine service. Frederick the Great spoke more correctly and candidly than thousands after him, when he said of Graun's well-intended "Death of Jesus," that it was "half church, half opera." This work, like its author, took its rise from the people whose sphere of life was at that time much more closely connected with the church than it is now. It has been, half a century long, a comfort and blessing to thousands, whose devotional feelings it satisfied, because the deeper and purer source for such a train of emotions was hidden and unknown to them. But to repeat the form of this church-oratorio outside the church, where all feelings and relations are different, is no progress, as I have already been obliged to assert, in respect to Mendelssohn's "Paul;" it can only meet with success in a time which, not yet ripe for progress, finds satisfaction or amusement in recollections of the past, in external connexions and experimental essays.

Neither can that other form of the oratorio, which is associated with the name of Handel, suffice any longer. That form again rested upon the attachment of the people to the contents of the Bible, to every portion of which they attributed a religious character—and therefore importance, because it belonged to the Holy Scriptures. In whatever form these contents were presented, they were certain to find open minds. We have already observed how Haydn was drawn beyond this circle; and how he testified, quite innocently and unintentionally, that the whole creation and every relation of human life claim the interest of man and his art. When later composers, as F. Schneider in his "*Weltgericht*," and others, down to Hiller's "*Zerstörung von Jerusalem*," and Mendelssohn's "*Elijah*," have once more returned to the specific biblical standing point, they may have found scope for the exercise of their talents, and the charm or the force of some or a number of individual passages may merit all the praise bestowed upon them; but a progress there could be neither in the nature of the task, nor in the form in which this task was carried out.

To us, and the time for which we hope, no subject can, only because it is transmitted through the Bible, be therefore of superlative interest. Biblical or not,

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it must be connected with the feelings and aspirations of mankind; it must be suitable for, and within the reach of, artistic representation, and be capable of assuming an ideal form, if it is to be accepted as a genuine and worthy task of art. And it must, furthermore, be accessible to the particular form of art, and present sufficient material, if its representation is to result in a real work of art. Paul, as teacher and witness of the faith, is to the Christian, the thinker, and the historian, an exalted object of contemplation. The sculptor may delineate and immortalize his appearance; the poet and orator may try their strength in his praise; but his calling was to teach, which belongs to the province of science, and not of art. His course of life does not present the rounded and clearly defined outlines of distinct individuality; for, essentially, it was not a course of action, but it was thought (in belief) and spreading of thought. Even the miracle of his calling bears the same indeterminable and, if not unartistic, at least unmusical character. In the narrative, the words "Saul, Saul, why persecutest thou me? It is hard for thee to kick against the pricks"—have their full weight; but they cannot be musically treated as the words of the Divine Monitor, because they neither express a state of mind, nor delineate a character. Old Henry Schütz caused them to be intoned by a chorus of voices, rising one above the other, as if to represent a chorus of spirits in the air. Mendelssohn has employed a chorus of female voices. In the one and the other representation, "the Lord was not there." He who has become man, even when he returns as a spirit, can only appear in human form, and, as a man, speak with a single voice. This idea Beethoven has ventured to realize in his "Christ on the Mount of Olives;" and Bach has succeeded in carrying it out in the Passion Music; but no one could do it with those words in "Paul." The same may be proved—and far more circumstantially than here—of all such undertakings.

A deeper and more artistic conception of the task must necessarily lead to the genuine form of the oratorio. Music cannot narrate without becoming untrue in itself, or descending to its loosest and, in itself, least satisfactory form—the recitative. It can only reveal the inner life of man, either of a single individual, or of several acting in concert or in opposition to one another. Too long have composers clung timorously to the Bible, and looked upon the oratorio as an epos interspersed with dramatic and lyric episodes. Bach, as servant of the church, was perfectly right in his conception, not in respect to art, but to his office; but, to the independent composer, the oratorio can never be anything else but a drama. All music is, in its higher development, of a dramatic nature. Every work of magnitude must assume a dramatic form, if it is to be a complete work of art, and not merely a row of pearls—of isolated momenta—held together by a thin thread; if it is to be everywhere open to the power of our art, and not to break it or shut it out. Instead of entering more minutely into this subject, I can here only refer to my oratorio *Mose*, in which the dramatic form was intended to appear in its purity and fulness, as far as it was given to me to behold and represent it. No matter in how many points I may have been successful, or in how many I may have failed, the oratorio can only develop itself in a dramatic form; and the future will not retrace this first step in the right direction.

But is this not making the oratorio a mere opera, without the scenic representation? And is not a drama, disclaiming scenic representation, something in-

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complete from the beginning?—After Goethe's "Faust" and Byron's "Cain," this objection will hardly be listened to. Numerous subjects present themselves, for which, on account of their internal animation, the necessity of a dialectic development, and on account of their whole nature, the dramatic form would be most desirable, and which, nevertheless, far exceed the space and resources of any stage. Is this a reason why those grandest and boldest poems of modern times should not have been written? And is not also that hero, who "carried his people upon his hands into the land of promise," and with whom, according to the wonderful mythic tradition of our race, God himself conversed with divinely-human mercy and humanly-divine wrath; is not that ancient covenant, with its prophecy of the new that was to fulfil it, but not to make it void; this morning of our existence, this day full of trials and hopes, of deeds and wonders, when nations make war against nations, and super-terrestrial powers fulfil the decrees of fate; is all this unworthy of the vision of the poet, or concealed from his view? And is there any other poetical power more commensurate to these visions than the wondrous realm of sound which opposes choruses to choruses, and the mysterious world of the instruments to the voice of man?

But can this free dramatic form of composition continue to bear the name of oratorio, with the meaning we have so long been accustomed to attach to it, without confusing our ideas as to its aim and nature? This was the question put to me, at one of the last performances, by a clear-sighted and observant brother artist, who had taken a liking to the work, in spite of its new direction. I have myself had to experience the weight of this doubt by the side of many a cheering success. And yet it cannot be otherwise; the answer reaches beyond that work, to the works of the future.

It is not here the place to inquire what changes the rites of revealed religions will have to undergo. In all of them, in every religion, there is the same fundamental principle; it is the conception which man forms of the absolute or Divine, and in which he acknowledges the origin of his own being. This fundamental principle extends beyond the boundaries of every particular religion and every particular rite; it is neither confined to place nor time; it unites, according to the words of Christ, all "who worship in spirit and in truth;" it consecrates as its chosen heroes all those who lead the nations into its fold, and glorifies what they achieve as the revelation of the deepest mysteries given to man. For this celebration the "oratorio" is the only proper form, after having, moreover, long since ceased to be a constituent part of the special rite of the Protestant Christian church. This is, for our times and for the future, the true meaning of the oratorio, in which the original idea shall not be destroyed, but fulfilled, and which may and must retain—but in a higher sense—that name which, moreover, originated apart from ritual service. It implies something more than the employment of biblical texts, intermixed, perhaps, with legendary tales and narrations of events that have lost their interest, or interspersed with familiar and popular ritual forms (e. g. chorales and intonations); it signifies the revelation of eternal truth and eternal life, the idea of the Divine. A time, internally and externally more free than ours, will comprehend more clearly and completely what has begun in uncertain twilight.

Thus much respecting the future. We have contemplated it here (I repeat once again

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what I enunciated at the commencement) in connection with the nature of art and the whole spiritual life, as a progress—a progress in the Idea: i. e. either the perfection of such ideas as have been dimly perceived and aimed at, but not fully realized; or the entrance of new ideas into life—a progress of the spirit.

There are, however, others who form a different conception of the nature and life of musical art.

Some find comfort in the idea that, as music has been, "from eternity downwards," a characteristic and indispensable property of mankind, therefore it will continue with mankind "to all eternity," as a source of relaxation and pleasure. The "means," say they, may change and increase; the different "forms" may develop themselves or be replaced by others; "knowledge and skill" may increase or diminish; but the chief thing—the wants and desires of man—will always remain the same. Proceeding on this supposition, Mendelssohn, in the observations quoted (p 51), appears to have been willing only to concede this much, that a composer may do a thing "a little better" than his predecessor. He thinks that "the forms are larger and broader" in Beethoven's last works, than in those of his earlier period, or in the works of Mozart; that the "style" is more "polyphonic" and "artistic" (then it must have been previously less artistic, less in accordance with the nature of art); that "the instrumentation is fuller;" that Beethoven only proceeded "a little farther" on the road which already existed;—nay, that the ninth symphony "affords, after all, perhaps not so pure and serene a feast" as the symphony in C minor.

Mendelssohn is by no means the originator of this idea; it has been entertained and expressed, before and besides him, by many others, whom we here only wish to represent under the name of a distinguished artist.

If this point of view be tenable, then the question of the future loses all importance, and progress all definite meaning. Then the whole matter comes only to this; namely, that people should "enjoy art," that they prepare in it "a feast" for themselves, and be "enchanted" and made "happy." But if this be all that is required, then the spiritual contents of art become a matter of utter indifference; for enjoyment, delight, the feeling of happiness, charm, beauty, and all such things depend ultimately upon the taste and condition of each individual; and there is no object, of whatever nature it may be, which does not give pleasure to one, whilst it is disagreeable to another, and leaves a third indifferent. But then there is also no material difference between a Gluck or Mozart, and a Rossini or Ricci, or between Beethoven and Strauss; they all have delighted and enchanted; and indeed the Rossinis and Strausses (I fear) more people than the others. The caterer for pleasure-hunters is then the wiser man.

In this sense, immortality may be promised to every art and every direction of art; but a meaningless and worthless immortality is this characterless swaying to and fro which never leads to anything but what we have had already; the enjoyment of it is what Hegel has termed a "bad immortality." Even the most desperate attempts to get out of this eternal sameness must be found comprehensible and excusable.

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It is at this point where the idea of a decided progress (not a merely perceptible improvement) is repudiated as pregnant with danger; after and in concurrence with others, by Mendelssohn also. In one respect he certainly is right, when he calls the striving after new roads a "mischievous demon" of the artist. The artist has to devote himself entirely to his idea and conception; he should be wholly absorbed in his task; the moment any other purpose but this is allowed to influence his labours, he breaks that faith and loses that innocence and simplicity of heart which are indispensable conditions of genuine artistic creation; and as soon as he leaves, through vanity, thoughtlessness, or a secret consciousness of his own deficiency, the natural, tried, and approved path, he will feel the consequences of his rashness or insincerity. But it is, on the other hand, his duty to raise himself, in knowledge, consciousness, and sentiment, to the elevation of his time, and to expand his view in every possible direction. And, as he rises in mental power, higher or new tasks and ideas will open before him. What he and others had seen before appears to him in a new light, and acquires new significance; he does not seek for a new path, because he has already been led into it through an internal impulse; it is natural and unavoidable to him, because the sphere of his vision from his actual standing point and the nature of his task have marked it out from within. And though he may for a time wander about in loneliness—as Beethoven in his last days; though his best productions may lie a century long neglected in the dust—like Bach's Passion Music; though he may be misunderstood, and even fall into error; still his is a noble struggle, for it requires and proves a courageous devotion to that which he has perceived to be true; it is an artistic struggle, and will assuredly not be lost either to himself or to his art.

This is the genuine spirit of progress towards a new path which should be well and clearly distinguished from the errors of vanity or inexperience. Diametrically opposed to these errors, are, on the one hand, that timidity which shrinks from abandoning what has become familiar and dear to all; and, on the other hand, that wilful ignorance of characters spoiled by fortune and chained to 'success at any price,' which persists in refusing to learn what is right and true, that it may not be called upon to try a new, and of course more hazardous, path. This intentional or instinctive resistance to the truth, from the fear that it should draw us away from our enjoyment and security of success to deeds whose success may be doubtful, is a sign of enervation in many thousands of our contemporaries, even in many that are highly gifted and highly favoured; it increases the burden and danger of the faithful votaries of art; it is the gain and help of the backsliders. A Beethoven never knew this weakness, neither did Bach or any other artist possessed of genius—i. e. of that power of real creation which has been called divine.

If, therefore, we need not look with fear upon the desire to progress towards a new path—providing it be genuine and conscientious—as a mischievous demon, let us consider more clearly what is conceded by the other side.

If the "means" change or increase, what, we ask, is the cause of it, and what are the consequences? The means of the orchestra have consisted alternately of richer and poorer instruments; so, e. g. the harmonica and cornets have been invented, laid aside, and taken up again. Has that happened accidentally? Was it without meaning or internal reason? The instruments were heaped together in masses

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when the theatre and the church required power and variety of sound, in order to conceal its spiritual emptiness under sensual splendour and deafening noise; their number was diminished even to poverty, when solo singing, and the bravura of castrati and prime donne, had absorbed the entire interest of the opera. The orchestra increased again in fulness and variety, when—especially under Mozart's *régime*—musical composition acquired a more artistic and significant character; when the dialogue became more varied and lively; and when the necessity of a more animated change of situation, and a more truthful delineation of the different characters, and the progress of action, began to be felt.

But here I break off, especially as we have seen (pp. 31, 38, et seqq.) that all means and forms are meaningless, if they do not originate in, and convey, a spiritual idea. The whole history of art, as far as it fulfils its mission, contradicts point for point the view which is taken by the opposite party; and which, if rigorously considered, is as much opposed to art as it is to history. The human mind knows no standing still — throughout, only motion, only progress, or temporary retrogression. Even the apparent recurrences of the same phenomena and phases reveal distinctive features to the more deeply searching eye; they are the synonymes of history. The massive effects of a Spontini, Meyerbeer, and Wagner, have quite a different meaning from those accumulations of sound to which we alluded above; and they are as distinct from one another as the characters of the artists by whom they have been put in motion. It is, moreover, irreconcilable with the nature of musical art to sever the contents from the form, or the spirit from the matter or means, to let the one advance or remain stationary without the other. The essential character of art is an embodied spirituality; a duality of mind and matter; and he who admits a change of forms or means, must also admit a change in the life of the spirit.

To others, again, it appears strange and incomprehensible that the condition and progress of art should be attributed to, and made dependent upon, a general idea; that, in Beethoven's ninth symphony, the advance of pure instrumental music to the sphere of definite contents, where the word of human language is indispensable; that, in Spontini, Weber, and others, the prevailing sentiment of the people; and that, in all composers, nationality and the spirit of the times should have been the first leading principle, which not only marked out the direction and different tasks, but also determined the solution, and even the details, of the execution.

They believe that mere sound is the commencement of art; and that a work of art grows, as it were, together out of its details as they happened to meet together in the mind of the artist. They look upon the idea of the whole as the mere accidental cause of a rendezvous of artistic specialities (melodies, arias, &c.)—as the canvas upon which are to be worked or patched together the many-coloured flowers of sound, seeing that they cannot float in the air. Whether this or that fable, out of the Arabian Nights, or a fool's fair, or the noblest images, at the turning point of the deepest interests of mankind, have been the inciting cause, is quite the same to them, provided they were sufficient to put the flood of sounds in motion. This, of course, makes the decision depend upon details; the work of art falls asunder into disjointed members, and its value is determined by the aggregate value of the airs and choruses which are contained in it. This is a late

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revival of that ancient French critique, which, in literature, has long since disappeared, and which measured the value of a tragedy by the number of phrases and figures that had been consumed in it. To this mode of criticizing applies Goethe's satirical maxim: "When you are giving a piece, give it at once in pieces."

But if these details, these motivos and melodies, airs and duets, constitute the essence of a work of art, how is it that they cannot be arbitrarily joined together? Let any one only try to connect, even according to the strictest rules of composition, the principal subject of the allegro of one sonata with the accessory subject of another; even the uneducated ear will feel that they do not belong to each other, or agree together. Those reeling potpourris, in which the great crowd of our garden concerts delights to catch, recognize, and watch the escape of the rags and tatters therein patched together, are the realization of this anatomic principle.

> "In order rightly to comprehend and describe
> A living being, you seek first to deprive
> It of its soul; then you hold in your hand
> All the parts: but the spiritual bond they want;
> *Encheiresin naturæ*, thus Chemistry
> Calls it, in unconscious self-mockery*."

This is the receipt of Mephistopheles, the lord of rats and mice.

But do we not acknowledge the principle of separation in the case of songs and dances and single melodies, if not in larger compositions? What has this or that melody to do with the question of time and the future; with the discussion about idea and progress? The melody is there; it matters not what sort of melody it is, so that it pleases. And here art is eternal. There always have been melodies, and there always can and will be. We know, by calculation, that four sounds admit of twenty-four changes of position, eight of 40,320, and twelve of nearly 500 millions; independently of the innumerable varieties of rhythm and many other means of combination: who will here find an end?

Unfortunately, however, not even this calculation is quite correct. The majority of those millions of motivos are so similar that one can hardly detect any difference in them. Then again, there are, as every one knows, certain natural laws of attraction or repulsion which must be observed in the combination of sounds (hence the different rules of melody, harmony, &c. &c.); whilst musical logic and grammar (closes, consistency of development, perspicuity, &c. &c.) also require to be attended to; so that those millions grow less and less, the more we look at them. What else could account for the monotony of those millions of songs and quartets for male voices, dances, and stringed quartets, which year after year boldly venture

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> * "Wer will was Lebendig's erkennen und beschreiben
> Sucht erst den Geist heraus zu treiben
> Dann hat er die Theile in seiner Hand,
> Feldt, leider! nur das geistige Band;
> *Encheiresin naturæ* nennt's die Chemie,
> Spottet ihrer selbst und weiss nicht wie."
>
> Goethe's "Faust."

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into the world, like swarms of balm-crickets or humming-bees? We cannot, even in these most confined fields of art, escape the judgment of history. The most insignificant song is subject to the influence of time and nationality (else would not so many songs, once justly favorite and popular, grow antiquated and disappear), although it is not always worth our while to refer to special cases by way of proof.

Nay, furthermore, if any one should earnestly follow up this atomistic principle, he would sooner find reason to despair than the most far-sighted idealist. There is no longer a new motivo, or one that can be recognized as such; there are no new forms of rhythm (even Hiller's rhythmical studies are not new); harmony has not been enlarged since Bach, although new mixed chords have been invented; nor is it possible essentially to enrich the variegated palette of our instrumentation. This is the despair and the rankling thorn of all those who do not draw from the well of the spirit, in its power and truth, and yet are anxious to escape the repetition of what has existed from eternity; it is this which drives us, who call ourselves the modern and young composers, to those distortions of melodies, to those exaggerations of expression, and to that arbitrary play with harmonies, and keys, and motivos, and sounds, every one of which is only effective in its own particular sense; whilst, in the whirlwind of caprice, it only tends to confuse and stun the ear, and ultimately causes it to grow dull, even in the perception of that which is pure and true.

When will people learn to keep their eyes fixed upon the truth which lies so near at hand? Art does not live in the outer world, but in the inner world of the mind, manifesting itself outwardly; and it is in its inner life only, that it can be rightly comprehended. When a Berlioz succeeds in discovering new varieties of tones; when another stumbles upon a new harmonic combination, or hazards a new melodic progression; it signifies no more than a new mixture of colours in painting, or a new word or combination in language. It is not this that makes the composer, the painter, or the poet; but each of these invents or applies whatever he requires, and wherever he requires it. Expressions do not constitute life; they are not the revelation of the spirit or its source; but, on the contrary, the spirit is the real life, and creates its own language for the purpose of revealing itself, without inquiring whether its expressions have been used a thousand times before, or are new to the world. All our motivos, considered by themselves, are meaningless matter. And all this matter and dust of motivos is dead in itself. It has a thousand times been made to serve the purposes of life; has been thrown aside and again become dust; and will once again be taken up and inspired with life. In the finale of the symphony in C minor there is no motivo—no chord which had not been employed innumerable times before; and yet this movement is powerful, original, and new, from the beginning to the end, for it is filled with the consecrated spirit of art. And where this spirit is wanting, then, as Mozart says,—"there is nothing in it."

The spirit of the poet identifies itself in words, or sounds, or colours, with its subject; penetrates it, or, where the subject presents itself in an outward form, models it into an ideal form "after its own image." It fills it completely, and penetrates into its minutest details of representation, just as the soul of man fills the body and penetrates to the most distant nerves. The spirit is the creator of art; therefore, the future of art dwells in that future which the spirit shall create for itself.

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The practical development of the philosophical principles contained in the foregoing part of the work, forms the subject of the succeeding Chapters; in which Dr. Marx's Method is fully illustrated and explained.

This remaining portion of the work is in rapid progress.

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PART II.

A. B. MARX'S

SYSTEM OF MUSICAL INSTRUCTION.

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THE MUSIC

OF

THE NINETEENTH CENTURY,

AND ITS

CULTURE.

SYSTEM OF MUSICAL INSTRUCTION

BY

ADOLF BERNHARD MARX;

TRANSLATED FROM THE GERMAN: THE FIRST FIVE CHAPTERS BY

AUGUST HEINRICH WEHRHAN;

THE SIXTH AND SEVENTH PARTLY, AND THE REMAINDER ENTIRELY, BY

C. NATALIA MACFARREN.

The Author has reserved to himself the right of publishing this work in French and English Translations.

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LEIPZIG: BREITKOPF UND HÄRTEL.

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By special agreement, dated 2nd June, 1854, I have transferred my right of publishing an English Translation of this Work in Great Britain and Ireland, and the English Colonies, to the firm of ROBERT COCKS AND COMP. in London.

(DR.) A. B. MARX,

Berlin, 5th Nov. 1854. Professor in the University of Berlin.

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TRANSLATOR'S PREFACE.

THE object of the present work will be best defined in the Author's own words*: "The nature and significance of art in its relation to man; what it can be and "offer to him in the present, and what it can grant, and claim from him in the "future; what are the possibilities of artistic culture as addressed to the people "and to the artist; how far all have a share in art, and who has a special calling "to it; what is the extent, and what are the different directions and tasks of "artistic culture; what are its auxiliaries and accessory studies; who and of what "kind are our teachers, and what are their resources; what powers must pre-exist "and be developed in the pupil; which modes and forms of instruction are "appropriate for general, and which for special, branches and purposes: to discuss "all these things, is the purpose of the present work."

That music is a moral and intellectual demonstration, capable of exercising an ennobling influence on mankind, is undeniable. That an immense amount of human talent, industry, and energy, is invested in it throughout society, is equally certain. That this talent and energy have, for the most part, but a superficial and devious result, which by no means satisfies the hopes that are fixed on this art as a means of happiness and civilisation, is felt by thousands and thousands.

A book that will point out the cause of this insufficiency, and show how the void can be filled up, must be welcome to every one who has any share in art. The qualifications for the production of such a book must necessarily be: practical as well as theoretical experience in the life of art; an analytical and scrutinising spirit, deeply fraught, moreover, with love for humanity, and with a sense of the living purport of the materials of art. Dr. Marx, a composer, a teacher, and most masterly writer, profoundly versed in every historical and technical knowledge that can be brought to bear upon the subject, conspicuously centres in himself all these qualifications.

This volume, therefore, in which he has cast the accumulated wealth of his experience, claims the deference, if not the cordial faith, of all who have sympathy with the subject of which it treats.

C. NATALIA MACFARREN.

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HOWEVER important the different subjects which have been under our consideration appear to be, our principal business is not to lead to their proper understanding, but to promote their practical cultivation. To this point we now direct our attention.

The condition and progress of art depend upon the condition and progress of the people; its practice and cultivation is the particular business of the artistic profession. The creating artist (unless he has fallen from the faith, and is guided by finite and—as far as art is concerned—worthless considerations, such as ambition, vanity, love of gain, &c. &c.) directs his will and powers exclusively to the work in which he is engaged. His sole aim and desire is to make this work as perfect as his spirit has conceived it. To him it exists for its own sake, it is its own object and aim, and altogether unconnected with any extraneous purpose, even if it were the highest and noblest: as, e. g. the elevation of art and mankind. The executive artist, on the other hand, with a like necessity, generally follows his own inclination and opinion, or is led by the consideration of his official position, of the capabilities and inclinations of those with whom he performs, and the intelligence and taste of his hearers.

Besides this practical artistic activity and the passive participation of those who merely enjoy what the artist presents to them, there is evidently required another class of labourers, whose particular business shall be to spread in all directions that

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education without which there can be neither sufficient capability for the practice of art, nor sufficient susceptibility amongst the people to receive it.

Here we teachers, before all others, are called to our work. As instructors (no matter whether we are also artists or not), we are the mediators between art as it stands developed to us in our time, and those who wish to study or practise that art. Our business is to make ourselves fully acquainted with it in all its branches and forms; to carry a living perception of its works in our mind, and to bring this perception within the consciousness and activity of those confided to our care; to collect the results of experience and auxiliary means, and communicate them to all that are willing to receive. Preservation and cultivation of art are the particular objects of our calling, whilst they are but a requirement to the mere amateur; and, although they receive their vitality from the creations of the artist, are by no means the intended object of the latter, nor do they form an obligatory part of his calling.

We are in the right way to accomplish this great and important task, if we have acquired a clear perception of the nature and condition of art; or, if the preceding observations have inspired us with the desire to acquire that perception. A clear understanding is the only security of successful action; he who perceives this will be as reconciled to the extent of the foregoing preparatory investigations as I have been willing to undertake them.

I might say, as willing as I have been to fulfil an onorous duty. For it can neither afford pleasure (at least, not according to my way of thinking) to place oneself in opposition to so many energetic, and in many respects meritorious and favorably received efforts; nor can one expect to be rewarded for doing so with great thanks and rapid success, however conscientiously and honestly one may endeavour to act. Most people would like to be helped forward, but without being disturbed in the sweet enjoyment of their accustomed existence; just as the sick patient would gladly recover, but is with difficulty induced to abstain from that which made him sick. Goethe has already given us a warning in his times; and he declares that they were "worse than people think," when he says, "He earns small thanks from men who wish to raise the standard of their internal wants, to give them a high idea of themselves, and to make them feel the glory of a real and noble existence. But he who belies the birds, who tells fabulous stories, and assists man to get worse and worse every day, he is their man; and therefore our modern times take pleasure in so much that is absurd." And he did not refer particularly to musicians, who so easily and naturally allow their subjective feelings to take precedence of calm and free investigation; neither did he live in a time which, according to Liszt's witty expression, is governed by "the clique and the claque."

But is it worth while to act upon Goethe's advice—he himself has not acted upon it—and are we permitted to do so? Cowardice and effeminacy alone shun the light of truth, and seek to escape inquiry, in order that their favourite predilections may not be endangered; as the ostrich fancies to escape the hunter when it hides its head so as not to see him. But this makes progress, or even a cheerful maintenance of the old ground, a matter of impossibility. Neither is it love for art, but only fondling with it; for he who loves, truly confides in the object of his affection, is proud of it, and always anxious to exhibit it in the clearest

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light; whilst the dandling paramour knows that he has many things to conceal from himself as well as from others. So, also, he who truly loves his art approaches its works with loving ardor, enters into them with fervency, enlightens, purifies, and elevates his mind in the fire which they kindle within him ("soft emotions," says Beethoven, "is for the women; from the mind of man, music should strike sparks of fire"), enlarges in them his field of vision, and expands the boundaries of his enthusiastic ardor and love; like the sun, rising behind the Highland mountains lights up and decks with golden splendour the peaks and snow-tops far and near, and makes us forget what lies buried below under the mist of the valleys. Love commences, light and consciousness follow, and, before the two, every barrier falls, every obstacle is removed. Thus only we acquire possession, perhaps from small beginnings, of all the riches of art. Love and admiration were at first kindled by an individual object, on whose transcendent and incomprehensible appearance we gazed with astonishment. But as (according to Plato) astonishment is the beginning of all wisdom, so it may also be the end of all wisdom; as is the case when we never get over our astonishment. Admiration and love must be raised by the power of understanding above the limited sphere of the individual object; they must embrace and diffuse their light over all that is worthy of love and admiration—over art in all its fulness. Let us love and revere Bach, or Gluck, or Beethoven; let us rock ourselves to sleep in the sweet dream of Mendelssohn's Midsummer-night, and upon the playful waves of his fairy legends on the ocean shore; let us enjoy the lightning flash of Meyerbeer's sparkling talent, and all the beauties scattered here and there and everywhere; but let no bewildering charm keep us for ever in abject bondage! He who makes himself the slave of every charm, loses himself in the intoxication of momentary delight; loses his chastity, his manhood, and, at last, even the very power to enjoy. And, to him who gives himself up to one-sidedness, the whole world, with all its inexhaustible riches, will disappear behind the one object of his partial love. To enlightened, and at the same time chaste and unreserved, love alone belongs the world; for to it alone the past and the future flow together into a present, full of power and riches. This love cannot arise unless there be knowledge, and knowledge cannot be acquired unless there be the courage of truth; i. e. the determined striving to accept the truth joyfully, and maintain it faithfully. This striving is man's true nobility and first duty. "It is not the truth itself," says the high-minded Lessing, "which a person possesses, or fancies he possesses, but it is the honest effort he has made to arrive at that truth which constitutes man's worth. For it is by searching after the truth, and not by its possession, that his powers are developed, in which alone consists his constantly growing perfection. Possession makes us calm, indolent, and proud. If God held in his right hand all truth, and in his left nothing but a desire for truth, accompanied with a decree that I should always err; and if He said to me—choose! I should humbly sink into his left hand, and say: Father, give this; for the pure truth is Thine alone."

And to whom is this unembarrassed and penetrating gaze, which fearlessly searches and candidly appreciates everything, more befitting than to the teacher? A single person may take upon himself the responsibility and consequences of his one-sided exclusiveness; but how dare I, as teacher, attempt to transfer my one-sidedness to others, to lock up the youth that has been entrusted to my care within my prison?

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all that is worth loving and possessing I have to impart to him; and of this, I have to place that foremost which, at every stage of his education, is to him—not which is to myself—of the greatest importance. How am I able to do this, unless my view is free, and extends over the whole empire of art?

In the same fearless exercise of our duty, we now fix our eye upon the question: what is the meaning and object of musical education? and what is its effect and value?

Let no one conceal from himself the weight of this question. The primary object of musical education and musical instruction is to promote the cultivation of the art. In this direction, they serve all those who, as composers, conductors, performers, or teachers, have made music their special calling, or who cultivate it merely as amateurs. But the artist and the teacher of art, as well as the amateur, belong to the people. The practice of music absorbs a portion of the time, power, and wealth, which constitute the joint property of the nation; the effects of musical art are, without restriction, directed upon the people itself, and cannot fail to affect its intellectual and social condition, and its well-being, in the widest sense of the word. In this direction, the cultivation of art presents itself as an important object in the universal education of the people.

I do not hesitate to place this latter point of view decidedly before the former, whatever may be the result in regard to the special calling, inclination, and desires, of the professional musician. Before we enter into the consideration of the ways and means, it is necessary to ascertain whether the subject in question is really worth cultivating; and, if so, in what manner and to what extent. Art is one of the directions and exertions of the collective life of man; artists and amateurs are a portion of the sum of mankind which we designate by the term of people or nations. We have therefore first to inquire, whether, and how far, and in what sense, music and musical education are necessary and beneficial to the whole—the people; or whether and how far they may be dispensed with, or would prove injurious. When we have come to a conclusion on these points, we shall be able to determine with greater certainty what is to be done for those who are more directly connected with musical art; and what are the proper means for the accomplishment of the task we have before us.

For this highest and most important point of view, the observations on the nature of art, with which I have taken the privilege to preface this and the following chapters, will, if I mistake not, offer a secure foundation.

The moment we arrive at the conclusion that the sensuous side of man—all his senses combined—is the organ through which man receives the first tidings of the world without, and which, delivering him out of his confined embryo state, opens the first communication between himself and that world,—that moment we must also put it down as certain, that man, as a sensuous being, is not perfect unless he is in possession of *all* the senses. There is no question but that this axiom also applies to his spiritual constitution. He only can receive a perfect and complete idea of the world, and the mutual relations between this world and himself, whose sensuous powers are complete and unimpaired.

Each of the different arts is the ideal flower of that sense out of which it

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arises, upon and through which it operates. The plastic arts are the flowers of our sense of vision; music, that of the sense of hearing; poetry—the artistic, spiritual representation of all that has become the object of our consciousness through the senses and the free activity of the spirit—is the flower of our spiritual conception. All special arts, taken together, constitute *art*, or, as we have termed it, *universal art*. As soon as art, and the culture of art, are acknowledged as one of the tasks and directions of the human mind, it must also be granted, that as he only is perfect as a sensuous being who is in possession of all his senses, so the culture of art is only complete where it extends over all the special arts.

If artistic education in general is necessary to the people, then it follows, from the above, that musical culture cannot be dispensed with. But neither can it make any other branch of general artistic education dispensable, nor supply its place.

Is artistic education then, in reality, a universal want? Is it necessary, not to the artist and teacher alone, but to the people? It is only by answering this question that we arrive at a proper estimation of the importance of the particular branch of musical education. Let us therefore first inquire, what is the purpose and signification of art in relation to the life of man, and of the community of man —the people.

We have already been led to perceive that there are two directions to be distinguished in the life of every man. One of them constitutes the *material* side of life; it relates to those conditions of existence, and those inclinations and duties, which affect and determine man as an individual being. This is the necessity of existence, which always renews itself; these are the wants which constantly return, even after having been fully satisfied. Hunger attacks us again after the most sumptuous meal; the possession of the greatest riches creates a desire for more. In this chase of finite desires and fleeting enjoyment, no one finds satisfaction; in this confinement to our own individual existence, we all feel oppressed, lonely, uncertain, and poor. That which is called real, material, and certain, satisfies no man; it is the animal side of our existence, although developed and refined by the understanding beyond the state of the brute creation.

But man has been raised above this sphere of individual existence, by being enabled to embrace the world within his own spirit. His self-consciousness has become a consciousness of the universe. He is no longer a lost atom, blown hither and thither by every uncertain breath of air; but he is one with many In communion with these, he finds his higher destination; in the idea of the whole, and of the intelligence which pervades and governs this whole, he finds his peace; from this idea, he examines and forms a conception of the nature of things which exist and move in the whole; and these conceptions of what every individual being is in the idea of the whole, are the ideals of the different things.

This constitutes the ideal side of our existence. It is this alone which makes us men, and which entitles us to be called "children of God," according to the deeply significant language of the Bible, which has named those who have been delivered from the frailty of creature-existence, and raised to ideal conception and an ideal direction of life, after Him who conceived the universe, and exemplified in it the power of the creative word, "let there be!" This ideal world is nowhere tangible, and yet it exists at the bottom of all things. It finds nowhere a bodily

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satisfaction, and therefore cannot corporeally consume itself; and yet it is the only thing that satisfies; the only end and peace of life—as it is the only awakening power, and the conqueror of that death which nothing finite can escape.

Life everywhere leads and urges alike the unconscious and the conscious towards this ideal world. The feeling of unsatisfied longing is the spur that rouses us; and every cry of desire for a change of state, from loneliness to communion with others, testifies to the existence of that longing. The love of the mother to her child; of the father for his home and family; of the man for his tribe and associates; of the youth for the maiden, who appears to him the only being worth possessing, because he has identified her with his ideal; all this is the school path upon which we grow out of the confinement of our individual self, and extend, as it were, our existence; first to those who are identified with us, then to those to whom we belong, or whom we have chosen to belong to us. And thus we raise ourselves to the encircling bond of nationality, and to the consciousness of the universal community of mankind, and that all-uniting intelligence which penetrates and rules the world.

And as there is nothing from which the feelings and consciousness of the individual man can derive satisfaction and contentment, except the ideal side of existence, so nothing great and noble can happen, no exalted deed be accomplished, no pure alliance be concluded and maintained, except upon this sacred ground. The hero only braves the dangers of the fight for the idea of right, liberty, native land, or for the dignity of man, which represents itself to him under the name of heroism and glory. In this sense alone war finds its high justification. Above all the material distress and damage, with which the quakerish whining of the peace-mongers so incessantly and monotonously fills our ears, war still towers to the skies as the stronghold where nations stake their life upon their idea; where that idea becomes the most courageous and self-sacrificing deed; and where every one offers himself as a pledge for the truth of his conviction and of his purpose.

Those great moments in which the power and energy of the life of nations are concentrated upon the realization of an idea, can however occur only after long intervals of time. The individual man also easily loses sight of the ideal side of life, in the hurry and pressure of reality. Here it is art which, above everything in the midst of the over-burthened and embittered life of material reality, creates and imparts to us a consciousness of a second life in the freedom and truthfulness of the ideal—a world of ideas revealing themselves in truth. In this world, man learns to see things free from the anxiety of personal wants, free from personal prejudices, and cleared of all obscuring and distorting accidental adjuncts; whilst subjectively engaged, he becomes acquainted with the objective appearance of things, and learns to comprehend their ideal signification. He thus preserves, in the form of art, or faith, or principle, those world-ruling ideas which are the essence of his own existence also, and which raise him from the confined sphere of creature-life to the exalted region of spiritual liberty.

Single individuals may, now and then, find a substitute for art, or an auxiliary means of preserving the ideal element of life in far-reaching enterprise, or in science; it is also possible that art may, for a time, retreat from the life of the people, when reality itself is of such momentous import as completely to fill all minds and engage all energies of life; as we have seen in 1813 and 1848; and, previously, during the

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great French revolution. Except in such all-engrossing moments, or in the above individual cases (of which there can always be only a few), art is the universal form for the ideal standard of the life of nations, as that of its specially religious side is the church. A people takes its leading principles and thoughts less from the hands of science than from the visions of its poets, its Homer, Shakespeare, Schiller, or Goethe. The past, the image of its heroes and benefactors, rises before it more vividly in works of art than in books of history; nay, the historian himself derives his highest power of impressing the people from the plastic and divining power of art. Nor has any church ever been able or willing to dispense with the service of art; the Bible, as well as the Koran, is replete with poetic power.

Such appears to me the mission of art in the life of nations.

Without art, there would be wanting the first lever to get rid of the burdens and fetters of creature-life. Therefore it is the beginning of all culture; religion and science originally appear in the form, or as inseparable companions, of art. Therefore history names no people which led a life worthy of human beings without the culture of art; on the contrary, even the most unfavourably circumstanced tribes, like those who succumb to the equatorial heat, or have been stunted in the chilly blasts of the Polar zones, show at least some occasional signs of ideal activity.

How the object and task of art are more precisely determined by the distinctive character of the different epochs of human existence, has already been considered. The task which art has to propose to itself is everywhere commensurate with the vital and spiritual power of the people; art is everywhere directed to the life—the bodily and spiritual existence—of the people, to raise its ideal standard. When it has accomplished its task, from the highest to the lowest, in the whole and in the minutest details, then it has outlived an epoch; then we may look forward to a new phase in the life of this people, which will propose to itself new tasks, and for that purpose employ either the same or different forms of that universal art in which are contained the special arts, like so many different organs and expressions of the same idea.

The expiration of an epoch of art, therefore, accompanies that moment when the vital contents of a people or period have been used up, and themselves require a new infusion of life, in order to provide fresh material for art. At such times, art itself appears to be, and really is, exhausted; because, with its indispensable aliment—the possibility of creative inspiration—is lost its ideal standard. Attempts to reanimate what has outlived itself, groping after distant things, wild sallies in pursuit of the new and unheard-of, fertile speculation upon the cravings of the multitudes who wish to fill up the internal void, and forget the oppressive weight of every-day life; these are the things which then take the place of the original and genuine purpose of art. Art itself has, like any other sport, become a trade, a branch of industry, a diversion for those who want to be amused. Even as a sport, there is, however, a last glimmering of the ideal stream of life; for it is activity without the toil and serious consequences of business and labour. But this last artery of the life-stream contains nothing that is invigorating and fructifying; it carries langour into the breast, accustoms to spiritual emptiness, the absence of fixed purposes and the avoidance of energetic activity; the mind becomes childish. Thus art completes the decline and

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decay of the life of the people by which it had been seized and submerged, as it had first roused, increased, and preserved its aspiring power.

We now have pointed out the two poles of artistic vitality amongst the people. Art in its highest mission for the ideal elevation and permeating influence on mankind; and art, bereft of the ideal, degenerated into an empty play with sounds, enervating both to spirit and character.

All that has hitherto been said of art in general, may easily be applied to the art of music in particular. The latter also is to aid in the common task of all arts—viz. to raise an ideal life in the midst of real—material—existence. But how?

In music, the double nature of art appears more distinctly than in sculpture, painting, and poetry. For, on the one hand, the purport of musical art is further removed from the life of reality, and in so far more closely connected with the ideal side; on the other hand, this art dives more deeply into man's sensuous existence, and is less able to extricate itself from that.

Not without deep reason is music called the art of the soul; in it the "soul," moving within itself like the "sea" (both words spring from the same root), the infusion of the spirit into matter, finds an external expression. And as the soul requires first to be moved and agitated before our feelings assume a definite character, so music first causes our whole tissue of nerves and fibres to vibrate before it awakens the spirit to the presentiment and vision of definite ideas. It is this agitating power of music—which so easily produces nervousness and sensuality—which so often makes the musician irritable and thoughtless, deprives his character of solidity, and renders his temper unstable as sea and weather; it is this dissolving power of music over the nervous system, creating at the same time passion and melancholy, that constitutes its dangerous charm. And this charm is such as sometimes to justify the question, whether this secretly poisonous excess of nervous sensation, in which the clear understanding dies, as it were, a voluptuous death, can indeed be looked upon as an element of universal human education; whether this enticing art—which, to the superficial observer, appears so harmless and innocent, because its spirit conceals and insinuates itself without our being aware of it—should be fostered as an element for a freer and ennobled future of the nations.

We must next admit, as we have already done on a former occasion, that it is not in the power of music either to draw its purport from life with the same clearness and tangibility as the plastic arts, or to express itself as definitely as poetry Its gifts are enigmas, which scarcely he can solve who constantly occupies himself with it: in its highest region it is the most exclusive of all arts; because it here requires a special and deep initiation, which again may easily turn into pedantry or fantastic dreaming. The people, sound and fresh in mind, but without that deeper knowledge, feels and divines the meaning of these riddles; and whilst it is stil moved and excited by the deeper meaning of which it has a foreboding, and longingly, stretches forth its arms to seize and retain it, the sounds and the presentiment of their meaning are already passing away, and every thing dissolves itself into fleeting streaks of vapour, like the dreamy vision of man awakening from sleep. The

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feeble after-vibration of the nerves, the recollection of the blissful moment, are often all that remains. A more definite impression can only be expected from the aid of the clear word of language, or, perhaps, from the happiest expression of some simple and grand idea; as, e. g. in the gradual rise of the symphony in *C* minor from a state of oppressive darkness to the brightest triumph, which is more sure of being understood than the leading idea of the ninth symphony, or the one in *A* major, which is equally grand, and even grander, but not so simple.

Now this strange art, on the one hand, connects itself more intimately than any other with the life of the people, in all great and universal movements, as the expression of feelings and ideas common to all; as the only organ through which the excited mood of many—of the people—can make itself heard simultaneously, and let its internal motion stream forth together for the purpose of being kindled to a more intense flame. Even the lay of the poet requires to be sung, in order to become the living property of the people; congregational devotion only requires the character of animating activity when it bursts forth in hymns and sacred songs; every festive occasion, were it only a village dance under the linden-tree, calls for the indispensible aid of music. No great event happens in the life of the people without calling forth its songs; as the times of Huss and Luther, of the Huguenots and Covenanters, of the seven years' war and the war of German liberation, abundantly testify. One must have observed the inspiriting power of song in times of universal excitement—as in 1849, at the people's musical festival at Neustadt-Eberswalde*, where sixty vocal societies, composed mostly of tradesmen and schoolmasters, met, from a distance of many German miles, under their capital conductor, Franz Mücke, before an audience of twenty thousand people, and the unsophisticated singers of nature could hardly be restrained, in the delight of the moment, from dancing to the tune of their favourite song—one must have witnessed this, in order fully to comprehend what popular music is, and what it can do.

But now let us look to that side where it falls to the lot of music also to sink down from its original mission to a play and pastime for empty and enfeebled minds; where the general, all-surpassing devotion to its dreaminess and twilight plainly indicates the absence of definite and universal interests and ideas. This condition characterizes periods of a sunken and depressed state of the mind of a people, a condition which must lead to ruin, unless the power and occasion for a new invigoration and rise—unless new mutual interests, or a new idea, appear in time to stay the general downfall. And now let us once more depict to ourselves—I have pointed to it on a previous occasion—the aspect of that musical inundation which overflows and destroys for the time all thoughts, all conversation, and all social intercourse! How the relaxation and sinking condition of the popular mind and the spirit of art go hand in hand, and mutually drag each other down! "People sing" (thus we could read at a seasonable time in a musical periodical), "because they have nothing to say; they listen because they have nothing to do; they thunder at the piano, because they are

* A thriving manufacturing town in the province of Brandenburg, Prussia.—Tr.

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obliged to lower their heads in silence where free men arouse the slumbering spirits; they rage with trombones and tubas, because they are so tame in life, because they are so tightly reined in by their parental overseers, so entangled in the meshes of pietism, prudery, foppishness, and pedantry, in short, of all those considerations, restrictions, and over-moderations, all that kid-glove gentility and tea-table enthusiasm in which we, struggling as in shallow waters, can neither properly walk nor swim, in which we neither gain, nor even miss, ideal elevation." Here it is conceivable (as Crœsus pointed out to Cyrus) that music may be employed by a tyrannical government as a means of weakening and keeping down a people from within (as the lion is subdued by tickling); here music appears as a disease growing out of itself, the very antitype of itself, when in its height and purity it arouses the soul, and wings the awakening spirit to unclouded vision, to fiery resolution and heroic action.

These are the two sides which our art alternately presents to the people. It is that sweetly and irresistibly enticing siren of the ancient myth, who raises her divine body to the light of the sun, and under the splashing waves hides her ugly fish-tail. Art, in its sunken, distorted, and distorting state, we should be inclined to curse and banish, were it not that we feel it to be indwelling in our heart, the voice of our own soul. We should wish to tear it out of the bosom of our dreaming generation, did we not know that it will become the heralding voice for the hour of awakening and uprising.

Dare we foster and bring up this double-tongued being in the bosom of the people? Dare we teach and encourage the practice of an art which can be hurtful as well as beneficial? Dare we make it a branch of education for those who belong to us? Seldom as these questions have been openly asked—although Plato, even in his time, expressed his opinion that no musical instruction should be allowed; and the free people of North America think it less fit for boys than for girls—so frequently they assuredly start up in the mind of every attentive and thoughtful observer.

They most concern us teachers, if we not merely follow our inclinations, but honestly seek what is best for those who confide in us. Not that the fate of art—or even the destiny of a single individul—is given into our hands. Such responsibility is not imposed upon us; the nature and inclination of man, the status and condition of the nation, the circumstances and will of each individual, all these claim priority in the decision. But it is we who are the first to be asked for advice, and in duty bound to give it to the best of our knowledge; it is we to whom is first confided, as our special calling, the direction and extent of art-education, although not independently of the influence of the relations, desires, and capabilities of those who seek instruction, which cannot be precisely calculated, and which may either be favourable to our views, or the reverse.

Well then! We have clearly perceived that our art is innate in man, that it is the indispensable portion, and power, and blessing of the human race—and that it, nevertheless, may become a fatal siren, sinking with him who sinks, and completing his destruction. These two sides and two different kinds of effects lie open before us. Who, then, is more called upon and more capable than we to penetrate and unravel

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this double being in its two-sidedness, and in the unity of its two natures? Certainly not the mere amateur, nor even the artist. The latter, whilst engaged in the work of artistic creation, allows himself to be guided much more by the mood and voice of his mind, and his inner vision, than by that clear consciousness and calm reasoning which precede and follow the proper artistic moments of creation and representation. But that which to him is merely a necessary preparation and after-examination—and therefore a subordinate matter—that is the chief task in the calling of the teacher.

We must become analytic artists, in order that we may perceive what in our art is beneficial, and what poison. Let us learn from the physician that everything —every gift—may become poisonous, injurious, and destructive, and that every poison, ordinarily so considered, may become salutary and a blessing. As it is impossible, even if we had the wish, to banish the art of sound without depriving the life of mankind of one of its vital elements and blessings, without crippling man both in heart and mind; so it lies also out of our power to give to sinking and degenerating art that firm hold and new elevation which it can only acquire from the resurrection and spiritual renovation of the people, through the hand of the genius chosen for the happy day, or which it must seek on a new and foreign soil. But one thing we can do, and that is not a little: we can stake our power for the preservation and encouragement of all that is good, for the protection and nursing of all those germs and powers out of which a better future is to grow; and we can oppose ourselves with all our might to that which is corrupt and hurtful.

This may be done in all directions, and it constitutes the fundamental principle of our duties.

The first thing is, that we ourselves keep steadily in view the nature of that art which we are called to teach. O that this admonition were really as superfluous as it may appear to many who have observed less attentively how affairs are managed in the world of art and in artistic teaching! Art is not a sport with material atoms; it is not mere technical display, not a mere excitement of the feelings, or play of fancy, or work of the understanding; although it requires a material element and mechanical dexterity, and although it cannot dispense with any of the forms of spiritual activity, or—for their development—with the aid of science. None of these particular gifts and proficiencies (as we have endeavoured to show from a general point of view) constitutes art—"*the art.*" And now let him, to whom a wider sphere of vision is opened, look around and see what passes under his eyes in real life! How many noble talents and gifts vanish in untenable and fruitless dawnings and fadings of emotion, or dissolve and evaporate in aimless and profitless phantasies.

How many teachers confine their labours to technical improvement, and educate their pupils in the idea that mechanical skill is all they require, or, at least, all that requires to be laboured for, whilst "the rest will follow as a matter of course, or, in any case, may be acquired afterwards"—although, unfortunately, at an indefinite distance of time! And how many other teachers are there who stifle mind and heart under heavy loads of abstract rules, of barren and external matters of memory? Those who, in their capacities of artists or art-teachers, have taken opportunity to look about and gather experience, know well that these false roads, which are considered as leading to art, whilst in reality they

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lead away from the artistic sphere, do more injury to him who has entered upon them than the entire neglect of all artistic culture. For the latter, at least, leaves the natural sense fresh and unprejudiced; whereas the former puts a phantom in the place of the ideal, fills with a nonentity or with vanity a mind longing for the light and love of art. I shall have to return to this point of the subject at a future time; but felt obliged to advert to it at the very outset of this discussion.

The second thing is, that we must resolve, as much as in us lies, only to cultivate and disseminate good music, to renounce utterly, and admit, under no plea and for no purpose, such as is bad. And of good music, we must always prefer the best. In art, as in morals, the good only can produce good results; the bad leads to bad.

This admonition is not intended for such as do not know how to distinguish the good from the bad; a deeper study, if capability and earnest intention be not wanting, will lead them to a clearer and surer perception. Here I have only in view two special classes of individuals engaged in the practice of music.

The first consists of those amateur musicians who, unadvised from without, and not guided with any firm principle from within, grasp at everything which promises to fill up the internal void, and who, like the indiscriminate courtiers of our saloons, exhaust the last power of genuine love in making love to everybody and everything. These are the *habitués* of all imaginable concerts, the terror of their neighbours, the patrons and tyrants of those unfortunate musical circulating libraries which have contributed so much towards the present shallow and frigid condition of art, by offering day by day whole parcels of music for exchange, so that the multitude are afraid of losing the full value of their subscription money, unless they change as often as possible, and at least "hastily run over," every load of music left at their houses, until all individuality and character are lost in this homeless musical "hotel-life."

The other class is formed of those teachers who consider indifferent or even bad music "good enough for beginners," or think they cannot do without it for "technical purposes," and on account of "technical considerations" (thus acting upon the jesuitical principle that the end justifies the means); or, who are under the deplorable delusion that it will assist the pupil to acquire "universality;" and thus, whilst intending to lay a good foundation on the one side, pluck it away on the other.

All this is doubly dangerous at a time which has amassed so much that is excellent by the side of so much that is worthless—a time in which one great period of art is obviously drawing to a close, and preparations for a new period are being made in so many directions; when, therefore, error and uncertainty threaten from both sides, and the necessity of firm conviction and a secure standing point appears more pressing than ever. It is scarcely possible for single individuals to make themselves superficially acquainted with the whole field of musical art; far less can any one person take in all its branches with equal love and success. How, then, can the teacher expect to accomplish, within the limited course of instruction,

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that for which a whole life-time is seldom sufficient? And how will he make it possible, in the necessarily short time of actual teaching, to adjust the conflicting tumult between the genuine and the false?

But shall we allow beginners or the imperfectly educated to "profane classical music," which they neither understand, nor are able properly to perform? Let us, first of all, put aside all such indefinite, and therefore confusing, phrases as classic, romantic, modern, &c. &c. Thibaut ("Reinheit der Tonkunst") has pronounced a Mozart to be modern and corrupt, as compared with the Italians and Spaniards of the middle age; and it is not many days since one of those who can neither learn nor forget anything, because they only live in stolen phrases, has made Beethoven the originator of all modern corruption. We will not stop to enquire whether Beethoven and Weber, Chopin and Mendelssohn, Schumann and Liszt, or whoever else might be named, are classical, or this or that besides; we will only keep steadily in view the contrast between that which we consider to be good music, and that which we hold to be bad. And now I ask, in return to the above question: if we keep that which is good from our pupils, lest it should be profaned, by what means shall their feelings and taste be purified, their knowledge and skill improved, and their natural talents directed towards the good? By the mere increase of years? Certainly not; and by mere technical proficiency just as little; for a person may be advanced in years, and a dexterous performer, and yet may be altogether without a spiritual conception of art; or his mind may have been perverted from that which is good and proper. The tendency of art and of life depends for the most part upon the nature of the subjects with which they are occupied, and is to a great extent a matter of habit. The bad is based upon want of knowledge; it appeals to our weakness and corruption, and feeds both; as, on the other hand, the good matures and confirms in us the knowledge and love of the good.

When teachers, lastly, excuse that which they themselves consider bad or of little value, on the plea that it is unavoidable, they only testify their want of knowledge. I am not fully acquainted with the compositions for the several orchestral instruments, including the harp, and therefore cannot pronounce a decided opinion as to the works written for them. But for the full orchestra, and the instrumental quartet, for chorus and solo singing, for pianoforte and organ, and probably for the violin also, we have, for every degree of knowledge and skill, such a sufficient quantity of really good music for teaching, that no bad is required.

The most decided objection must be made, above all, to the doings of that numerous class of singing masters, part of whom have neglected their own musical education, and have no idea either of the depth and richness of German music, or the necessity of cultivating, in every country, national music before all other, and part of whom fancy, and wish to make others believe, that the German language and music are less suitable for the cultivation of the voice, of pronunciation or singing in general, than the Italian language. Every language has its peculiar character and euphony; and it is only one of the instances of German good-natured carelessness, or, to use the right expression, of German lax and thoughtless pliability, that we allow ourselves constantly to be told that, because a century ago the Italian Opera was in advance of ours, no one can sing in any other but the Italian language. If the Germans (and, unfortunately, the great masters themselves) have too often

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neglected to do justice to the voice of the singer, the Italians, on the other hand, have much more frequently neglected, or have not been able to penetrate into the depth of art, and to its ideal power. If the Italian language has the advantage over ours in regard to general euphony (which, however, it partly shares with the Latin, Spanish, and other languages), ours surpasses it in the characteristic colouring of its sounds; even if we do not take into consideration its richness and its pliability in the formation of words, which qualities distinguish it beyond all other languages, except, perhaps, Sanscrit and Greek. This power of our language will be fully acknowledged and appreciated only when the German nation shall have attained free development from within and without. In the mean time, we will not even now allow it to be disputed away by the ignorance and foreign affectation of stylish singing-masters. Let us be just to all foreign nations; but let us first be just to our own united Germany, its language and art, which now again, as in every other time of decline, are falsely appreciated and slighted.

But what is good music, and what is bad? Is the decision to be left to some one authority; say to the most celebrated artist or connoisseur of art, or to an Areopagus, a committee of artists or artistical *savants*?

Never! I, at least, in a case where my entire self, my feeling and understanding, have a voice in the matter, acknowledge no other authority but reason, implanted by God Himself;—least of all, in art, where the most sensitive chords of individuality are touched, and unconsciously raise their voices in consonance with the decision, even if I am ever so willing to do justice on all sides. Not even in relation to my own pupils have I ever claimed authority; but, on the contrary, always cautioned them against blind submissiveness, and only required so much confidence during certain short periods of instruction as to make them follow me willingly until all the necessary proofs could be laid before them. Of what avail, indeed, would be the authority of the teacher to the future artist? It is his own self, his feelings, visions, thoughts, and powers, which he reveals in his works.

How, then, am I to distinguish the good from the bad in art?

No one can deny the justice of this question, since the effect of that which is bad upon the mind is indisputable, and since there is no province of human activity in which the opinions of the initiated and uninitiated differ so frequently as in the field of art.

But it is equally plain that it requires both natural ability and thorough artistic training to arrive at a sound judgment on this point; and that therefore the above question—as stated before—cannot be fully and satisfactorily answered in the present work, which does not pre-suppose the possession of such talent and knowledge. There are, nevertheless, not wanting, even to him who cannot claim to be a competent judge, marks and signs which may to some extent guide him with certainty, until he shall have obtained a clearer and deeper insight into the matter, just as there may be a sufficient amount of "circumstantial evidence" for the decision of moral and legal questions, although direct proofs are wanting.

In the first place, then, we are not justified in conceding a claim to artistic value, to works of which it is admitted that they did not originate in an artistic idea, although they may evince artistic talent, taste, &c. To this class of music belong all those fantasias, *reminiscences* (or by whatever name they may be called) upon

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"subjects" from other composers' works. They are bundles of stolen goods, tied together and garnished with a few "finger-phrases," mostly of Parisian manufacture (where modern opera composers sanction and even order them by the dozen for the sake of a rapid "popularity"). The plunderers speculate upon the popularity of the stolen ware, upon the sympathy of the virtuosi and would-be-virtuosi, and upon the forbearance and ignorance of the weary multitude, never heeding that the work, on which they live like parasites, is torn to pieces and used up. To this class belong likewise those ship-loads of *études* and solfeggios which pretend to be more than mere technical exercises, and yet dare not assume the title of works of art. A small portion of these periodical supplies is requisite for technical purposes; a still smaller portion has actually a claim to artistic merit; but the most of them must be considered as empty (and how cheaply bought!) musical toys.

In this class I also include all "drawing-room music" (*Salonmusik*), whatever title it may assume. The origin and dwelling-place of art are the mind and spirit of man—of the people; not the saloons of that exclusive society which separates itself from the people as something distinct and superior, and arrogates to itself peculiar purity on account of its fancied refinement and higher education, and the privilege of station and rank. There breathes more life and health in one of Strauss's waltzes, in a hearty popular song, or in the minuet which Haydn composed for the wedding of a cattle-dealer, than in all those hot-house plants of fashionable society, where presumptions of every description are put forward with a view of hiding the internal emptiness and counteracting the secret dissatisfaction which they only tend to make more incurable. An artist can only create something really grand and sound while he adheres to mankind and human nature in general, as it appears to him in the character and tendency of his age and people. In this manner all the great masters have worked; last of all, Beethoven. As soon as a composer devotes himself to a peculiar class, he infuses into his works its one-sidedness, restrictiveness, and untruthfulness. The saloon composer becomes "elegant;" that is to say, he compresses the natural growth and impetuous pulse of honest feeling within the corset of arbitrary rules of fashion and the timid phrases hovering betwixt yes and no. He becomes over-refined, until he has lost all power; smoothed and polished, until every trait of character is wiped away; dressed and ornamented to the verge of foolishness. His love assumes the character of insipid dandling; his hatred is venomous (for the habitué of our saloons is as incapable of pure love as of honest hatred); his excitement is hollow noise; and as he is, so he acts upon those who follow him.

I have no hesitation in placing by the side of this class of compositions all those productions which are intended merely to afford an opportunity for the display of a particular kind of executive skill; not to be confounded, however, with those which (like Beethoven's grand sonatas in *C* and *B*♭) require such skill for the proper representation of their spiritual contents. Every one is fully aware that all our masters, from Bach (and those before him) down to Beethoven, have produced works in the field of bravura composition—and the concerto in particular—which are replete with musical beauties of the highest order. Of this fact, Mozart's concertos (considered from the technical standing-point of his time) and those of

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Beethoven—as, e. g., that in G major, full of genius, with the Orphean song of lamentation, and the stern "No!" of the Erinnyes in the Andante—afford abundant proof; and many other ancient and modern names might be mentioned with a feeling of high esteem. The above assertion, therefore, cannot certainly be intended unconditionally to condemn all such works; and I should refuse to acknowledge him as an accomplished artist who has not made himself acquainted, at least, with the best of their class. Still that assertion is generally just, even in relation to the most excellent works of this description. Art requires skilful performers; but only as a means, and not as an end. When the display of technical dexterity, alone or co-ordinately with the ideal purport, is made the object of a composition, its ideal and genuine artistic value is given up, or restricted and falsified. In compositions for many parts, as the concerto, this is obvious from another point of view. The free composer treats every instrument which he introduces in his score as one of the means for his ideal purpose; each of them he employs wherever and in whatever manner it may serve for this purpose. He would be as wrong in leaving out an instrument where it is required, as he would be in employing it where it is not necessary, or where it is contrary to the plan and idea of his composition. With the concerto composer the case is quite different. He is compelled, by the very nature of his task, to treat the principal (solo) instrument, *not* like all the others, but, as the distinctive name implies, as one superior to the rest; and, therefore, to put it forth prominently at the expense of the others and the harmony of the whole work. Even the most perfect work of this class cannot be a free artistic creation. However high, e. g., such works as Beethoven's concertos in E flat and G must rank in our estimation, they cannot reach the height and purity of his symphonies and sonatas—taking the best of *them* also.

May I, finally, venture to allude to those composers who are induced by fashion or success, or compelled by the limited range of their artistic power, to restrict themselves to one particular field of composition (mostly of easy grasp) which they work at as a trade? Or to those others who have given themselves up to a peculiar mannerism, which they apply, without discrimination and to the destruction of all truthfulness and character, to tasks of the most diversified description? Thus we witnessed, some ten years ago, the effeminate mania of a Gelinek, a Henri Herz, and others, to convert everything into variations; as now, since Mendelssohn invented the felicitous drawing-room phrase—"songs without words,"—there is prevalent a girlish desire to convert every little sentiment and idea into a "song without words," to tie up every floweret of fancy in its little melody, and—even in trios and concertos, in default of heart-felt devotion—to hide one's self behind the well-known and universally intelligible form of the chorale. It is certain that here also a defection and falling away from pure art reveals itself; although I am not sure whether it is equally manifest to those who have not obtained a deeper insight into the nature of our art.

It is only while we teachers keep aloof from bad or trifling music, that we find sufficient opportunity to make our pupils acquainted with that which is valuable, and to open to them all the paths of an honourable artistic career.

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The third point is our mode of proceeding with those who have confided themselves to our instruction.

Our task is not that the greatest possible number should practise music as artists and amateurs, but that, as both, they should be susceptible and attached to genuine and noble art, partaking and disseminating its beneficent influence. It is a duty and a point of honour for every one who has feeling for art, and for the well-being of the people, and admits of no exception that would be a betrayal of artistic honour and the duty of the teacher.

We cannot admit the subterfuge that, for the mere "amateur"—who only seeks "entertainment" or "pleasure," who rather fears than desires the "earnest pursuit of art"—for the "dilettante" (a term often used with ill-grounded pretensions by professional men), the "easy" and more "pleasing" is sufficient and alone practicable. We professional men, however, who sometimes imagine we are the only professors of art, should not despise these dilettanti, from whose ranks came forth, amongst others, E. T. A. Hoffmann, the genial interpreter of Don Giovanni. It is to be desired that every one might begin as genuine dilettante, in any way, no matter with what one-sided predilection! Thence, and not from choice or the necessity of adopting art as a profession, flames forth that love without which genuine art has no existence. So soon, however, as we degrade art, for ourselves or others, to a mere so-called entertainment for passing away time—to a tinkling tediousness—it loses the cheering power which attends every desire for it, however obscure. So soon as we seek out the supposed easier and more pleasing, we rob ourselves and those intrusted to us, by a purely arbitrary decision, of unlimited rights, and draw them down with us from the bold freedom of ideal life into shrinking fear and a drowsy surrender to whatever is nearest within reach. This is one of the present symptoms of decay, not only of art, but of character. As, in political life, one dares not pronounce war or peace—neither decidedly maintain justice and truth, nor decidedly violate them; so, to support all the egotism and extravagance that adhere to art, for the purposes of executive display and the childish prodigalities of the stage—a venturous spirit, inexhaustible perseverance and superfluity of all means are invested. Should an original work appear, however, setting forth that we should penetrate with our own idea instead of measuring the new spirit by the old-established standard, and that we appropriate to ourselves the new forms which are unalterably necessary to the new ideas: the great multitude, in the midst of their longing desire for the "new," fall back in alarm at the "difficulty," and take refuge in the comfortable and convenient "old," furbish it up, and try to persuade themselves, if possible, that it may be new. The leaders then may well allege the incompetence and timidity of mankind, as if both were not their own work.

Still less may we give any other direction than that of the highest art to the education of the artist, from an erroneous solicitude of placing him in opposition to a lower tendency of the time. We know to-day; but who is sure of the morrow, that he may venture to rest satisfied with a low standard, which probably on the morrow is already surpassed? Who loves art, and dedicates himself to it, that has not desired its renewed elevation and progress, that has not felt how in the first instance both must result from artists that have deemed it derogatory and blameable to remain stationary at any point? In art, nothing indeed brings its own punishment

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with it more surely than that narrow-minded solicitude for temporalities and concentration in the demands of the day. One is not even secure of the external gain, to say nothing of moral satisfaction. At all events, and in the worst cases of need, he who has chosen a higher standard may, without a betrayal of the right, submit to inferior occupation, and in his heart feel conscious of the treasure of a cultivated mind, if his endeavours to draw those on a lower level up to his views were fruitless. Goethe was ready, in 1806, to wander abroad with his princely friend, and sing from door to door the song in praise of the faith of princes. Let us only be true and firm within ourselves, and hold to whatever we are convinced is right! otherwise the most favourable external success will still leave us unsatisfied. This warning is to the artist more than a mere general moral law; for morals—although they find their immediate judge in our own conscience—rest moreover upon firm and universally recognised principles, clear and immutable to all, and intelligible even to the corrupt. The principles, however, which serve as guides in art are neither so firmly and universally established, nor so clear to all; moreover, the artistic activity of each person is mainly directed according to individual capacity and organization. He, therefore, who ceases to obey the inward voice, silences it, and becomes a prey to every hearsay and gossip of the voices without. But who are these voices? Do those without really know what they want? Do they know to-day what they wanted yesterday? I could mention the names of two once-celebrated men, who, some ten years since, struck into this delusive path, with the intention, first by serving the fashion, against their artistic conscience, to secure a position, and that attained, to enter upon the nobler career according to their conviction. The first aim succeeded; the last remained unaccomplished, and justly, from inward necessity. Earnest will, power of perseverance, initiatory study, were all wanting; but, in the midst of plenty and fashionable popularity, satisfaction was wanting also. I could name a third extraordinarily gifted man, who, in the blaze of celebrity, listens anxiously and even painfully to every single reproof, to the most venal criticism, because he has allowed himself to sink from the exalted standard of gifts that ought to secure immortality, down to the common service of the day.

To make a distinction, in this sense, between the aim and education of the artist and non-artist must be ruinous to both. Artist and people mutually belong to and act upon each other; both suffer from the errors and insufficiencies of either. Both must have the same aim in view—art in its purity and unsullied integrity. This only can secure the health of both. It is only the breadth and extent of road that either party, or each individual on both sides, is able to traverse that must vary according to the ability, intention, and circumstances of each. The amateur cannot, in addition to his worldly calling, devote his entire and best power to art; the musician of limited talent, who seeks satisfaction in the humble avocation of performer in choruses or orchestras, or in church choirs, will not have to traverse the entire path of instruction that would form the conducting and creating artist; but the direction and purpose of his education must be the same, must tend to the same aim; all must, so far as they go, move with those whose aim is progress, must be equal to them, and feel and act as wakeful and artistic auxiliaries. Thus is the same and the entire road opened to every one; the decision as to how far he will proceed rests with himself, according to his inclination, capacity, and circumstances.

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However individuals may be led into error through over-estimation of themselves, the injury to the whole is unimportant. Such pretensions could only be checked by an insolent usurpation of the right of every one to self-assertion (for who are the "knowers of hearts" that so surely scrutinize man and all mankind as to prescribe the measure and aim of each?), or by instituting a condition of spiritual proletarianism which would be hurtful to many more.

Generally speaking, the same standard applies to spiritual or artistic development as to moral law. Whoever predestines himself or another to any externally definite aim, contracts and ossifies himself within its limits. When the greatest Teacher of mankind said, "Love thy neighbour as thyself," the impossibility to fulfil the command in all its extension was surely known to Him; and yet no other could proceed from His lips; it was an ideal commandment; it signified the ideal goal towards which we are ever to strive; every defined construction would make it but a taxation of service, a formula, instead of the interdiction of egotism. It is criminal negligence or want of discernment to circumscribe the development of any one, whether teacher or executant, to a narrow or low sphere, in the idea of guarding him from dissatisfaction with his "worldly position," or from impatience and discontented longings for impracticable progress; in fact, in the idea to make him merely an available "tool" in his particular sphere of action. Who measures the conditions and faculties for the whole life of man?—like, for instance, the Russian bojar, or general, who commands of this serf a talent for the French horn, of another lips and embouchure for the flute. Progress, and liberty to seek and pursue it, stimulates and elevates the power of man, and, in accordance with his nature, are indispensable to it. Restriction paralyses both power and will, or leads to aberrations, in order to find elsewhere the satisfaction derived in the natural path. Our artisans led a rude and dreary life in lodgings, or upon the high roads, until the (now no longer existing) "Artisans' Associations" raised them to a more liberal education and to a higher tone of manners. The orchestra player, who has learnt nothing, aspired to nothing but the mechanism of his instrument, is and remains a mere "musician," without sympathy for whatever is high in art, incapable of contributing towards it; whereas he who has extended his education beyond material requirements, is at the same time a more valuable, because mentally participating, performer, and a happier man.

A last and weighty reason for my demand is that a great portion of our practical musicians (choir singers, organists, chorus singers, orchestral performers, and members of military bands) are actively employed as teachers. But no one can give what he has not himself. If, therefore, these men have been trained for their special callings after the manner of mere artisans, how can they artistically awaken and form their pupils? They can and will make nothing of them but artisans like themselves; they will stifle the spirit which they should rouse and fructify. The effect will be the more pernicious, inasmuch as these men are often the only individuals in small towns to whom those who want instruction can have recourse, who frequently have there the management of musical matters entirely in their own hands, and whose practical proficiency is considered, by the ignorant mass, as a guarantee of their ability as teachers and guides. Many of these men have, indeed, raised themselves by their own powers to the rank of real artists. I only mention, by way of

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example, the excellent musical director, Herr Golde, in Erfurt; and Neithardt, the founder and director of the Berlin Cathedral choir. That so many others never reach the path of art, can only be attributed to the narrow-minded course in which they have been trained.

I must not leave this personal question without demanding for the female sex the same right of artistic instruction and the same free scope to attain the highest degree of perfection their desire and power may command.

It is, indeed, a strange treatment that has fallen to the lot of this sex. The Ancients incarcerated them in their gynœcea (as the Oriental nations shut them up in harems); and were justified in doing so, inasmuch as they knew of no right and liberty, except in politics and arms. We draw them within the circle of our life, and neither can nor wish to dispense with their companionship, least of all in music. We perceive and love the wonderful delicacy and certainty of their instinct for all that we call good and beautiful; we look with admiration at the surpassing poetical talent of a George Sand; nay, we throw ourselves down with childish and truly womanish adoration before the arts and allurements of every *cantatrice* and *danseuse*. Only to lead the female companion to the free elevation of spiritual life, so that we may here live with her as a being worthy of us, and we of her—this alone we are unwilling to do; we rather prefer to degrade ourselves, and belie her, by lowering ourselves to her position. And, if you ask for the reason, you are told that it is on account of the "intellectual weakness and inferiority," the "vanity and flightiness," of the sex; or because they are "deficient in and unaccustomed to sound instruction." In this sense, a foreign *conservatoire* indeed has pronounced the study of composition to be the surest and most effective means of acquiring a higher proficiency in music; but has limited the instruction of the female pupils to what is called harmony, with some "hints about the rest."

But, if it were true that the female sex is less endowed by nature, and their preliminary instruction defective, if their natural and social condition be indeed in many respects an obstacle to their free spiritual development, what other conclusion can be drawn from this, but that they are the more in need of instruction and training, in order to assist their supposed inferior endowment, and prevent those shortcomings and errors which have their origin in neglected education and a disadvantageous position? We require female singers; we can neither forbid women to instruct, nor exclude them from the concert room; every one has daily proofs before his eyes of the incalculable influence of the wife upon domestic life, of the mother upon the minds and training of her children. We must either renounce all this, and leave every thing to the chance of success or ruin, without endeavouring to secure the former, or to avert the latter; or we must acknowledge the claim of woman to an unrestricted education, and also perform our duty to her fully and conscientiously. If we leave her, without education, and with her mind unenlightened and unsettled, to her excitable and sensuously inclined nature, to her fancies or dislikes, attracted hither and thither by her unpurified feeling, then it is we—and not she—who must bear the blame of her defects, and the injurious influences which she may exert.

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The Fourth point which we have to consider is the influence of art and artistic pursuits upon the life and moral condition of man. To the artist, properly speaking, art exists for its own sake; to him, its end and aim lie in itself; and it is in this sense that the terms "liberal arts" and "fine arts" have been employed to designate what we term art in general, and to distinguish it from trade, or that refined "artistic handicraft" whose ultimate aim and satisfaction does not lie in the production of the work itself, but in the supply of some necessity of life. The view in which the artist looks upon art is entirely justified by the ground upon which he takes his stand. But, when we come to the teacher and educator, who has to take charge of art in conjunction with the susceptibility for it in those around him, and labours in a much wider sphere, where art itself appears only as one of the various phases of human and national life, another question is justifiable and of importance —viz. what influence is art, and every one of its forms and directions, capable of exercising upon the different spheres of life, upon the intellectual and moral condition of men and nations? The first question we have already examined; in respect to the latter, the following points deserve consideration.

Music, in which also the amateur takes an active part, is performed, as we know, either by a single individual (with or without subordinate assistants), or collectively by several and often many, each of whom takes his part. Considered from a purely artistic point of view, one class of performance ranks with the other; neither can be dispensed with, and neither be made subordinate to the other. But the thing is different, when we look upon it with a view to the education of man.

There are two powers which unavoidably come into contact in art. The one is the power of the ideal by which we are raised above all that is finite and personal, and freed from its fetters; the other is our own personal nature in the highest state of excitement and activity, for art demands and engrosses the whole man. The genuine artist forgets his own individuality in his idea; the erring artist allows the idea to be swamped by his personal inclinations. This applies to the executive as well as the creative artist; it even holds good in the case of the lover of art, who is not a performer, but merely a recipient.

The contrast between these contending powers is nowhere so strongly marked as in the art of music. The performer brings to bear, more or less, his whole individual self upon the performance; and whether, in doing so, he is elevated or able to raise himself to that height in which purified individuality emerges into the ideal, depends upon the character of the work of art which he performs, and upon his capability to interpret the language of the sounds, and to comprehend the idea and psychological conduct of the work. Here the formal distinction between solo music and collective performance assumes both a moral and artistic signification.

In solo music, I am alone with and for myself; I either give myself up exclusively to my feelings and dreams, or make my hearers sensible that I incorporate the work into my own individuality. Even when I am assisted by subordinate accompanists, it is my own individuality which first of all becomes prominent and effective; my mind, my artistic training and understanding, my bodily endowments (power, voice, &c. &c.), my skill, are the exponents of the work. Whether it be with artistic understanding and integrity, or in making the ideal task subservient to personal incli-

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nations and intentions, here is the field of exhibition for all kinds of vanities and triflings, unless pure intentions and pure love of art hold the sway.

It is different with music performed collectively. Here, where others perform parts eqally important as my own, a noble emulation may be kindled; but it is far more difficult for vanity and selfishness to find admittance and meet with success. Here a common purpose unites all individuals, awakens and strengthens the feeling of communion and mutual fellowship, which is the basis of nationality and universal brotherhood. It is here that we Germans, politically so disjointed, have found, more than other nations, the altar of concord; it is to us that Beethoven has sung the song of union, "*Seid umschlungen Millionen** !" when he, in the loneliness of his heart, full of brotherly love, yearned for brotherly union with the people. Let it be said that the altar, which our art consecrates to "companionship and brotherhood," is erected upon the lofty heights of the ideal. We have already seen that the people requires the same sanctuary for its own life, and establishes it securely against all attempts at violation: meanwhile let wreaths of flowers adorn that altar.

This is the point of view from which the cultivation of music, performed collectively, appears to me of far greater importance for the purpose of making man more civilized and happy from within, than solo music. To the latter may belong all that is most refined and delicate; but all that is grand and universally impressive is the property of the former. Solo music is at the same time the confidant and voice of the lonely heart; collective music is the call of the herald to the people, and the effusion of the condition and feeling of all. No festival and no great popular movement is conceivable without this universal voice. If ever a divine service is to be celebrated with the heart and lips, if the evangelical church, in particular, is to oppose to the high mass and the other solemn songs of the Catholic church a high service of the congregation—that pretends to be "a priestly people"—it must be with the voice of collective music. This voice, no authority, like that of the Pope who opens the mouths of the newly elected Cardinals, can command to speak. No hired choirs can make it sound worthily as the voice of God amongst the people; nor would the state even be able to pay such choirs. It is from the free mouth and will of the people in the free congregation that these holy songs will burst forth.

To make this possible is our task, and it will be accomplished. I have already expressed myself to this effect in the year 1848, in my letter on the organization of musical instruction in Prussia, having previously submitted my ideas, with ill-founded hopes, to the government itself. The idea, and the means of realizing it which are proposed, belong to that approaching future to which the voice of the people, both in the temple and in public life, will be at the same time the highest necessity and the highest consecration.

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* Ode to Joy in the Ninth Symphony.

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CHAPTER VII.

THE NATURE AND OBJECT OF ARTISTIC INSTRUCTION.

The Importance of Artistic Instruction. Its Origin in Art. Mutual Relation between the two.—The Task of the Teacher determined by the Nature of Art. Art-teaching. Education and its Contrast to Art. Peculiar Disposition of the Artistic Mind. Its proper Treatment.—General Points to be aimed at. Knowledge. Representation. Formation. Introduction into the different Directions of Art.—Further Survey. General Information. Acquaintance with other Arts. The Central and the Peripheristic Principles.—Points of Apprehension in the Culture of Music. Their removal by a judicious Mode of Teaching. Bad Music to be avoided. Invigoration of the Mind of the Student.—Gradual Progress. Different Directions and Branches of Art. Singing. The Pianoforte. Other Instruments. Composition.—Delineation of the Task of the Teacher.

THE condition and progress of art depend ultimately upon the training for it; and this training is confided to the particular care of the teacher. We have expressed ourselves to this effect already, at the beginning of the preceding investigation, and thereby characterized teaching—in the widest sense of the word—as the hearth of artistic culture.

Now, that the whole investigation turns upon teaching and the nature of artistic instruction, we must attempt to define this point with greater precision. It is by no means our wish to exaggerate the value and importance of artistic instruction; but neither should it be wilfully ignored nor underrated, as not unfrequently it has been, from misconception and artistic pride, or the reluctance of some individuals to undergo personally the labour of training, and an anxiety to excuse their own want of cultivation. It is necessary that the importance of instruction should be duly acknowledged, not merely for the right estimation of the office of the teacher (which, like all other personal considerations, is a matter of secondary importance), but for the sake of the common cause to which both the teacher and the artist have personally devoted themselves. We must recognise the relation which art and artistic instruction bear to each other. The more precisely this point is determined, the more certain and valuable will be the results of our present examination.

Two facts must here be universally established as self-evident: first, that art is the end, and instruction the means; and secondly, that, in point of time, art

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precedes and is the mother of instruction. We have seen it arise out of the mind and spiritual necessity of man; wherever it makes its appearance it shows itself as an inborn and necessary development and effusion of the human mind. Were there any power which could possibly annihilate it to-day and efface even the last faint recollection of it, it would rise up again to-morrow; because it is inherent in man's nature. Instruction, therefore, does not constitute art; but, on the contrary, is based upon it.

It is equally certain, however, that the existence of art necessitates the existence of instruction. With the first manifestation of the spirit of art, with the first wild lay of nature, wherever resounded, commences also the process of learning and teaching: perhaps not in a prescribed or even scientific form, not through the medium of a third party, who steps in as teacher between the first singer and his imitator; but, in the first place, only as a natural consequence of the effect produced by this attempt at art. That which has produced an effect is repeated, and also incites others to attempt a repetition or imitation. This takes place without our being even conscious that we imitate; the charm has awakened instinct; internal or external necessity does the rest.

Whether we consider this as really teaching and learning (it certainly commences in this way), or only as one of the many undistinguishable impulses of social life, is immaterial. From instinctive to conscious repetition and imitation; from man's first personal observation to the time when he begins to avail himself of the observations of others; from the lonely brooding and musing of the autodidact (in the first period of artistic life, all artists are autodidacts), until he examines and appropriates to himself the ideas of others, there runs an undivided and uninterrupted stream of mental activity in the shape of teaching and learning. As the spring which trickles out of the rock is not yet called a river, and yet in connection with the other tributaries is the same stream that further on carries fleets down to the sea, so the first half-unconscious imitation is the beginning of that system of instruction of later times which natural instinct, the artistic experience and science of thousands, and the activity of centuries in verbal instruction, writing, and example, have contributed to develop and complete. Teaching and learning commenced the moment art commenced; both are necessary and indispensable, in the life of art as well as in the life of man. The desire to make ourselves or others fit for the pursuit of art, may have led to mistaken and abortive efforts in many or even in all directions: this, however, would only prove the necessity of an improved mode of teaching, but not the superfluity of training.

From this point of view alone are we able to comprehend fully the importance of artistic instruction and its relation to art itself. In the exercise of art, or in the experience of its effects, whether as actors or recipients, we prosecute our artistic training, develop our natural or acquired faculties, and increase our knowledge and skill. Art and its preservation and progress on the one hand, and artistic training and schooling on the other, are inseparable from and indispensable to each other. They are so in every stage of artistic life, and the one keeps pace with the other. The task of the school of art, at every step of advancement, is to make clear to the understanding, and bring within the reach of mechanical execution, whatever, at that point of progress, has made its appearance in the life of art. If the school

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does not fulfil this duty, it dries and withers, it severs itself from life, and becomes barren and unprofitable. If, on the other hand, art does not keep pace with the school, if it does not rise to the height of that idea which the school has attained and diffused, then it becomes unfaithful to its calling; then the goddess descends from her altar, soon to be roaming the streets, wantonly mingling in the revels of the drunken and dissipated, or sinking to slumber amongst the abandoned and forlorn. But such a falling off, on one side or the other, always produces a reaction, which restores the equilibrium, and raises both sides to a higher position than that which they occupied before; although it may perhaps be amongst a different people, and in another sphere of mental activity.

We are now able clearly to define the nature and object of artistic instruction. Like all other instruction connected with a sphere of practical execution, it has to develop susceptibility and capability, knowledge and practical skill for its subject—art; and it has to do this at every point of time, according to the existing condition and progress of art. Its task is to lead the learner to artistic activity, and it presupposes, on the one hand, that the learner is possessed of some natural capability, already partly developed in life; and, on the other hand, that this natural capability is in itself insufficient, and its development imperfect. This task it has to accomplish with strict regard to the acquirement of each learner at every stage of progress.

The object of art-instruction is therefore, in general, the same as that of every other doctrine directed towards practical activity. On considering, however, the nature of its subject, we at once perceive peculiarities which distinguish it from other branches of instruction.

We found, at the very outset of our inquiries, that art is a duality; that it is composed of two distinct elements joined into one. We distinguish, in every work of art—firstly, its spiritual purport; and, secondly, the material element in and through which the former reveals itself. Both, however, are blended into one undivided whole; so that the work of art cannot be said to be, in one part, of a material, and, in another, of a spiritual nature. It is the spirit alone which has collected the material element, and it is present in and penetrates the whole of this material element, so far as it reveals itself in the work of art; while, on the other hand, every portion of the external medium exists only for that purpose, and in that sense for, and in which, the spiritual idea reveals itself in the entire work. The Pastoral Symphony does not consist—firstly, of a number of sounds, melodies, harmonies, &c. &c. and, secondly, of the idea of rural life; but both constitute one whole; it is the idea of the different phases and harmonies in which it has embodied and revealed itself. Let the reader pardon this repetition; it will appear immediately how important it is to keep the above points in view.

There is another matter which I must bring to remembrance.

As the spiritual and material elements in a work of art are one and indivisible, so in the act of artistic creation the whole man is present in his undivided and inseparable creative being, with his senses, his feelings, and clear perception, with his will and his action, with the whole amount of his past experience and acquisitions,

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as kindled by the electric spark of creative love (p. 23), they flash up and flow together into the form of the new work.

It is this circumstance which shrouds in such deep mystery the origin and production of a work of art. Whence came that spiritual idea which the artist reveals? We may, indeed, show how it became accessible to him. In the Pastoral Symphony, to which we have just alluded, there are many representations of scenes of nature and rural life, the ideas of which must have been existing in the mind of Beethoven. But these ideas had been formed by personal impressions long before the work of art was conceived and executed; they were familiar and dear to many other musicians besides Beethoven, who, nevertheless, did not feel themselves called to embody them in a work of art. A special and altogether personal inclination was required, in addition to those ideas; and it was necessary that this inclination should be fired to that peculiar spiritual and sensuous ardor which is called inspiration, and that it should become active through that peculiar power which we have designated by the term "creative love." And, besides all this, it was necessary that the artist should be in the complete possession of the power of formation; that is to say, that he should be acquainted with, and have full command over, all those combinations of sounds and instruments which constitute the practical part of musical composition, and which are as indispensable to the composer, as language is to the poet.

I have here considered art in its highest phase—viz. as creative art. Representative art, and even mere artistic understanding, are, however, of the same nature. Artistic understanding and representation are impossible, without natural capabilities and acquirements of different kinds. I must be generally susceptible, for art; I must have become capable of understanding the language of the particular work which I wish to study and perform; I must have so cultivated my mind as to be able to raise myself to the height of its idea; and, lastly, by practice have acquired sufficient external skill for its proper execution. But, with all these natural gifts and preparatory acquirements, both the conception and performance of the work of art are imperfect and void of real life, without the presence of that electric spark which flashes up with the impetuosity and incomprehensibility of an original power at the moment that the creative spirit in the work of art comes into inspiring contact with my sympathetic mind.

Now the difference between art-instruction and other branches of tuition is plain, and the nature of its task lies clearly before us.

The task of every other branch of education is of a confined nature, inasmuch as it occupies itself with a special, and therefore limited, capability of the learner. It either conveys to the mind something not previously known, and provides for the prosecution of study, or it exercises the limbs in some more or less partial direction for the acquirement of certain descriptions of practical skill. Grammar conveys to the student the material of language (words), and shows him the laws according to which it may be multiplied and its specialities combined. It engages merely the understanding and memory of the learner, whose other capabilities and entire personality have nothing to do with its special task. The understanding and memory of the teacher, and the understanding and memory of the pupil, are the only things brought into action. The same is the case with every kind of technical training. Understanding, assisted by experience and reflection—sometimes merely attention

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and a natural turn for the thing—are all that are required by the instructor, and that are to be awakened and developed in the learner; all the other qualities, the entire man, as such, remain outside the field of training.

This, as the above retrospective glance at the nature of art has shown us, does not suffice for an artistic development. It is not the possession of any or several special qualifications which makes a man an artist, or susceptible to art; but the entire man with all his powers combined constitutes the active principle of art. Artistic instruction, therefore, can be neither of a purely mechanical, nor a purely intellectual nature, nor can it be confined to some special form of mental activity. In art, sensation and mind are one. Artistic instruction, consequently, cannot be either mere training or mere doctrine—the development of any particular kind of mental activity.

It must be education.

It must be education; it must lay hold of and *educate* the entire man; that is to say, it must draw him upward from a state of insufficiency to that position of sufficiency which artistic life and activity demand.

There is still another sense in which artistic instruction must be education.

Doctrine, properly so called, concerns itself with the peculiarities of the learner only, so far as to take notice of his aptness for its special subject, which it enables him, by an intelligent and methodical proceeding, to acquire with greater facility and certainty. For the rest, the individuality of the learner is to it a matter of perfect indifference; there is not one kind of mathematics or philosophy for some, and a second kind for others.

In artistic instruction the case is different. It is true there is likewise but one art and one law of art for all. But every artistic act, after all, receives its last form and impression from the individuality of the artist out of whose nature and momentary condition it arises with electric suddenness and power. The spirit of art is universal, as that of mankind; but every one of its acts is of a strictly individual nature. It is I, and I alone, in my present condition, in whom this form, which they call my work of art, awakens into life; and this form is nothing but itself; it is not a universal, but a strictly individual entity. Consequently, all artistic instruction must again be directed upon the individual person of the learner; it cannot transmit art to "some one or the other;" but it has to bring up—to educate—this particular person for artistic activity, with a faithful preservation of all his individual peculiarities.

And now, all ye that know this and take it to heart—above all, ye, my fellow labourers in the paths of tuition—recognise what our calling demands from us! The educator must himself be an educated man; not merely a trained, but a really educated man; in his whole nature and ability a man of high culture and elevated ideas. This is, and this values, in the educator, as in art itself. The whole soul in the person of the teacher passes over into the mind of the pupil. The teacher knows, through the power of his self-consciousness, that what he artistically produces is no more than the immediate expression of his individuality; that in his work and its effects nothing can exist but what is peculiar to himself. He must therefore hold in inviolate right the person and individuality of his pupil, who, like himself, can only operate and produce according to the peculiarity of

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his organization. Let not these two be called teacher and pupil; they are master and youth standing towards each other in the spiritual relation of paternity and childhood. He who feels not this in himself, who enters upon his office divided, cold and void of affection—to him, either art itself is foreign, or ambition and desire of gain have been his calls to the profession; misconception alone has led him to his path. That which unites the master and youth, is not merely the mutual pursuit of, and love for, the art (this tie is not wanting in any instruction); it is, independent of that consideration—personal love. Each beholds in the other, the companion and chosen assistant in the mutual vocation in which his individuality is more important the more purely it is preserved. As a series of columns supports the portico of the temple, so youthful and master artists proceed to the service of the sanctuary, all bearers of the idea which manifests itself in the union.

This is the soul and life of education for art. Rather than education, however, it should be called artistic teaching—for this reason, that its object is only one branch of human development, while the term education implies the general development of the human mind, of which all special teaching and the various branches of education are component parts.

It is in this sense that the problem of art education, or artistic teaching, is to be understood. Man approaches man, a whole to a whole, the preceding artist to his successor, in close unity of mind and artistic consciousness, each recognizing, in the non-infringement of individuality, the ground and root from which alone original works can be raised.

Now, examined more closely, in what way is this problem to be solved?

Instruction finds in the pupil, desire, knowledge, and ability; but not sufficient for the task; which is no other than to participate in the art according to the standard of the day. What is deficient, instruction should complete and render perfect. For this purpose, it must make the art known according to its various aspects and developments, must examine into the various capabilities and attainments of the pupil, and must arrive at a clear perception of his wants in regard to the development of his mind, and what should be imparted to him. That the young student may grow to be a successful man and artist, the individuality of his mind must, in the first place, be preserved, and the separate capabilities and dispositions of his mind completed or strengthened when necessary. Instruction must enlighten and fortify the consciousness, charm and engage the feelings, awaken imagination, impart knowledge and impress the memory, sharpen and elevate the mind and the aptitude of the organs. All this must instruction attend to and carefully accomplish; although we know the artistic act is neither in the consciousness, nor in the feeling, nor in any other abstract capability, but has its origin in the unity and completeness of all. It must also explain artistic forms, and divide them into composition, melody, harmony, sound, although we know that a work of art is not single, nor merely material, but the duality of idea and sensuousness.

Here, then, we touch upon the point where the occupation of teaching diverges from the path of art. And with intrinsic necessity. For instruction is not art; it should prepare for it, and lead to it. Preparation, however, demands a prominent

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view and classification of the object, and a selection and preparation of the means. The teaching process begins with dismemberment, under the prospect and in anticipation of a future recombination and fusion. The artistic process begins with the unity of all operative powers; it is from this electric unity that, with the suddenness and indivisibility of lightning, the idea of a work of art, in its perfect form, flashes on the mind. This indeed is the essence, is the condition of an artistic act; and thereto teaching does not extend; that, it neither has, nor gives; it is its opposite. That which instruction immediately and in the first place conveys, can be no real work of art—the spontaneous creation from the mind of the imaginative artist. For he upon whom it operates, it first robs of his own free self-existence, confines and disturbs in him, through its admittance from without, that oneness of all his powers from which alone the work of art rises towards creative representation or comprehension.

This is now also the point at which the secret repugnance of even those most highly gifted for art against coercive teaching—and every kind of instruction, even however restrained in this respect, employs coercion, inasmuch as it requires something or other contrary to the will of the learner—roused to opposition, makes itself, not unjustly, evident, even in the best pupil. By him, instruction is recognized as a more or less necessary assistance. But freedom of mind, and spontaneous action from the immediate impulse of his own individuality and ruling frame of thought—this is what he feels, with the most intense self-consciousness, as the condition of artistic action; that which has not emanated from himself, he feels not as his work. Even the struggle with the stubborn material against the idea—the vexation, indeed irritation—the ardour and heat of the work—all that lies between the first vague intention and its final completion, which every true artist knows—from all this he does not desire to be emancipated. Without it, he feels that art were mere play, or the artist God, who had only to pronounce "Let it be!" and give the result no further care.

The antithesis is schism. And it is unavoidable where instruction is indispensable; it seizes the mind more closely, the more needful and elaborate instruction becomes, with the growth of art, in its purport and development. In the beginning, we looked upon artistic operation and instruction, or rather imitation and learning from dictation, as undistinguishable: then were both, while one, at peace. Now, what a way from national songs, which went from mouth to mouth, up to the choruses and finales of our operas and oratorios! from the harp of the bard up to the numerous host of our orchestra! from the horizon of the poets of nature—even an Aeschylus or Pindar, who believed that beyond their country lay only Cimmerium and savage lands, up to the view of a Shakspeare or Goethe, whose influence extended over the whole globe and the movements of centuries! Here no isolated faculty will suffice for our equipment; the lonely wanderer would lose himself in a pathless wilderness. Instruction must prepare, must form a path; he who would not exhaust and lose himself in error, must necessarily seize its guiding hand, and, in a few months' submission and perseverance, try to gain the treasure of experience and discernment that centuries have amassed and sifted; he must have considered the century in which he lives, and viewed it collectively, for no one can now dispense with this, who has entered into artistic life and consciousness of the age.

This antithesis, schism, is neither to be disclaimed nor put down, for it lies in

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the nature of art and instruction. It is incumbent on us teachers to mitigate the pressure—to make it harmless and reconcile it.

This we can do, if, in all the divisions and combinations which are necessary to instruction, we maintain the recollection and feelings of the component nature and unity which are essential to art. Where we employ skill, spirit must be present; and the practice itself must display the decision of artistic skill; it must be drawn directly from the aspiration of sensibility to which it will yield a future clear expression. When we awaken ideas in the learner, his breast expands with a feeling of life; his inspired eye already sees the form which his thought shall perfect and make clear. We must—I conclude with the first maxim—as grown men and artists, demean ourselves towards the pupil as to a member of art, manifesting and dedicating himself to becoming an artist, and watch and sustain in him, as in ourselves, the feeling of his individuality and artistic privileges, as alone a powerful and pure incentive. This feeling, however, is as far distant from that of vanity as art itself. It is no other than the inward sense that we also, as from nature all uncorrupted men, are open to the healing influence of art—that we have already felt it, that we may secure to ourselves this resource ever more abundantly, the more decidedly and purely we devote ourselves to it.

In these maxims, we find a propitiation of the antithesis where it is unavoidable. But this does not supersede the first duty: to avoid it wherever it is possible, and as soon as possible, neither dividing nor obliterating anything in the mind of the pupil, or his efforts in art, which does not appear absolutely to require it. Instruction has done its best, when it has connected itself closely with artistic life, with all its pursuits and exercises; just as the former life of the artist unconsciously flows into the course of his present actions. Then instruction advances as the twin-sister and companion of art. As the soul of the artist, with all its powers and resources flowing together in the artistic act, so this judicions instruction pours the former experience and acquirements of art into the spirit of the artist who is destined to rise to the pinnacle of life.

He deceives himself in the outset, to whom this appears only as the "sounding brass and tinkling cymbal," to decoy others and to set himself off to advantage.

Hence, it is evident that this principle must be strictly carried out through all the individual branches of educational practice, and with all individuals who give us their confidence.

In the definition of artistic teaching is comprehended, therefore, that it applies itself to the entire being, in order to educate it to artistic action and susceptibility. It is herein admitted that the exact moment of this action does not depend upon instruction, which can only lead to it. Its object is neither to produce a work of art for representation, nor to present a finished work; but to prepare the student, and render him capable of these things, provided that his nature and inclinations are favorable. Hence, when, amongst others, Hegel (who wrote his Aesthetics evidently not to advance the calling of art, excepting as one of the indispensable embellishments of his system) pronounced that all precepts and instruction are incapable of leading to success in the production of a work of art; so it is, not merely from his philosophy

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of art, but universally true. However, herein is pronounced no imputation on, or condemnation of, artistic instruction; but rather a confirmation of its nature and object.

This object now divides itself to us in two different directions: first, with regard to the nature and object of artistic activity in general, then with relation to the special department for which the pupil himself may be suited, and in which he desires instruction.

In the first direction, instruction has three special objects. It should elevate and increase our susceptibility—it should enable us to represent—it should enable us to produce works of art.

The first direction is rarely followed for its own sake; where instruction confines itself to this, it can only inculcate a scientific or simple precept from extended perception of the nature of art, or the knowledge of its different stages of progress. These operations of artistic science, and the history of art (with their accessory provinces, critical biography, &c.), must, if they exist exclusively for themselves, be defined as "art-perspective." For art is not simply knowledge; it applies itself to mind and heart—to the entire being—from which it emanated; and it awakens in the hearer the same power by which it affected him. Hence, because mere knowledge shows itself incapable of determining the nature of art, the efforts of science have been so often undervalued and despised by artists—in contrast to the over-value attached to unartistic theorists; both with equal injustice, and to the disadvantage of the artist himself. In its place, science is indispensable to art itself—an essential power in the full development.

In the second direction, we proceed to the interpretation of existing works of art. Upon this path are collected, with the proficient and all not grossly ill-informed professional artists and teachers, the great majority of amateurs. Art is operative, and awakens in the participator a desire for co-operation; the poetry of sound is mute and dead—how few understand it from a glance at the notes—when it is not performed.

Here, in the first place, instruction adapts itself to the cultivation of skill in execution, to the correctness and smoothness of the fingering, the voice, &c. But immediately the necessity for a series of positive attainments (the signs of sound, rhythm, &c.) presents itself, and so sure as these are indispensable to the perfect development of the state of art, so true is it that (considered abstractedly) there exists in them no artistic element, neither sensuous nor ideal; they are external necessities of art; themselves strangers to art. These must be attained independently of all the preliminaries for technical skill in execution. In the outset, the management of the bow, stopping in tune, finger practice, all this is essential to the interpretation of works of art; in itself it is foreign to art.

And all these acquirements, as everyone knows, are insufficient for artistic performance. It is not the sounds prescribed by notes which constitute the work of art, but the sense which the composer would have expressed in them; no notation, however carefully and characteristically written, suffices to indicate this. The letter remains dead, unless in the representation the spirit bring it into life. By this means only does the performance become artistic; without this, it may be clever—indeed, it may possess astonishing artistic dexterity—but it remains spiritless and

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dead; at its very height it bears the same relation as Thalberg's admirably skilful and accurate execution to the poetry of Liszt.

Now, the attainment of this interpretation, the proper aim of all execution, can be as little expected from natural feeling, as, in general, the natural qualifications of the individual for the comprehension of an art developed in the course of centuries and by the talent of thousands, without a corresponding cultivation. It demands a cultivated understanding. Where should this be found, but in the ateliers of art? Goethe, the most clear-sighted of all that have practised art, is inexhaustible upon this subject: "Wer den Dichter will verstehn, muss in Dichters Lande gehn"—"Soll ich dir die Gegend zeigen, musst mit mir das Dach besteigen*." This also urges the musician and teacher of music to the highest exactions for representative art. If we would harmoniously interpret and appreciate the poet, we must recognise what moved him; he must be followed and observed in the inmost workings of his spirit; how he embodies his ideas in word, sound, and image, and what by these he must and can achieve.

Here instruction carries interpretation into the higher province of active art. It opens to view the organization of the material, in order to enable us to recognise and comprehend the spirit which animates and imparts to it a perfect unity of form. The theory of composition, the science and history of art, become here the nearest aids to practice—not to mention general education.

Of these, the theory of composition takes the first share in the nature of art; it leads directly to the forms of artistic procedure, and reveals the construction of artistic works themselves. Hence, a participation in this study was long ago recognised as promoting the purpose of either intellectual exercise or deeper insight; and so also at present—whether it was right or not formerly to limit the study to harmony or thorough bass.

It is known, however, that the study of composition involves acquirements and exercises which are not of a purely artistic nature. It is the third branch of instruction. Beside those who are called to creative activity, all pursue it who, as already stated, desire a deeper insight; it finds completion and assistance in artistic science and history, which again, without its information, would be knowledge equally uncertain and foreign to art.

These are the three directions in which instruction leads to a participation in art: understanding, without, or in association with, activity; ability for representation, and for formation or creation. But each of these branches of instruction leads to the one root—artistic education.

But art does not, like science, lead an abstract spiritual life; on the contrary, it lives and weaves into realities its endless resources in limited finite forms which itself produces. The science of Mathematics does not cling to this or that material; it is the immaterial fact of general proportions, by means of whatever object they may chance to be manifested; it must therefore be considered as altogether unconnected with the medium through which it is defined. Art, on the contrary, exists

* "He who would understand the poet, must visit his country"—"Am I to show you the prospect, you must climb with me to the roof."

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in perfectly defined material creations, which are manifested to the sense or brought to the inward contemplation of the mind; it can only be comprehended and recognised in these creations, the works of art; and education for art depends entirely upon their comprehension.

Consequently, artistic instruction can in neither of its branches complete its work of education; inasmuch as it leads to those forms, to those works of art which, collectively, are no other than the revelation of art. To place these unreservedly in the hands of the pupil, is neither possible nor advisable. Although everything that has been done belongs to the life of art, nevertheless we may not regard it all as capable or worthy of life; the weak and the corrupt must not occupy us. It is, however, an obligation of instruction to open the path to all that has life and is worthy of it, to guide youth to all the great epochs, and show them the distinct aims of artistic life. The school of preparation and interpretation cannot close until a confirmed acquaintance (so far as it falls within the reach of the pupil) has been formed with all characteristic individualities; the school of composition is incomplete if it open not every valuable circle of artistic operation. It is clear that at this point artistic science and history cannot be dispensed with.

Here the sphere of artistic instruction closes—as regards music. But music is only one of the various arts. Susceptibility and intelligence for the others, which are of one substance with the art of music, and in study, as in life, mutually and collaterally with it, complete and explain themselves; intimacy especially with the works of the sister art, poetry—knowledge of history, knowledge of mankind, and general cultivation of the mind, are the proximate aids to instruction and art. Here the boundaries, within which the objects of artistic instruction were prescribed, expand themselves into the more extensive problem—general human cultivation.

Let us be convinced, in the first place, that the different directions, as well as the far-extended boundaries of the problem are defended by the nature of the subject. For the extent of education and instruction may not be arbitrarily prescribed from without. Not what by chance pleases the teacher, what each pupil, what the many, or what fashion and prejudice dictate, but what benefits each pupil according to his mental or external capabilities—what his future destination demands and what makes him inwardly master of his destiny, belongs to this sphere. It defines itself from within, according to idea and object. Only in the adherence to this central point lies also the power to govern the most extensive attainments, that the unity of the spirit may not go astray in the diversity of knowledge, nor the man evaporate in the midst of too much learning. We must be central, not peripheric natures; we must be impelled and sustained according to the internal germ, and not drifted along by fugitive and external impulses.

Let us then look around us in our department, and we shall recognise what follows.

In all cases, art is the aim and living principle; but in all are intermixed studies and relations foreign to art. The mere form of knowledge is unartistic, so are the abstract acquirements leading to the attainment of proficiency, and so is (we have

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already acknowledged it) the training, as such; for these can only penetrate into artistic spontaneous action at certain times; whereas art is the effusion of the individual being.

In accordance with this peculiarity of art, certain natural qualifications become the more indispensable, the more decidedly and intimately we enter into it. Suitability of personal organization, susceptibility, and taste, those spiritual attributes and properties recognised as understanding, talent, and genius; art demands all these from its admirers and disciples, in degree according to the approach to its sanctuary they aspire to. But all these faculties are susceptible of an immense extension, according to the aim which the individual has marked out for himself. Nature must have "pre-ordained" all; we must develop what she has pre-ordained with all our strength and power.

These artiscic qualifications and developments are inseparably bound up with the nature, character, and educational condition of the entire being. Man has the gifts of art, not as something foreign in, or to, himself; he is an artist, and takes himself, the same as he now is, with him into his artistic life. As the artist, so the amateur; what the man is, that enters into his artistic pursuits, and what he has not, he cannot manifest in them.

Consequently the great purpose of all artistic instruction is:

to recognise and develop the qualifications,
to call to the aid of these, the spiritual and moral faculties,
to strengthen and elevate the whole man spiritually and bodily,
to prepare his mind with the acquirements and knowledge which it requires for artistic life,
to introduce him to all the treasures of art, and to make him familiar with all the practicable branches of artistic activity,
in all its operations, to adhere to the nature of art, and to present artistically that which, although according to its nature foreign to art, is necessary on account of its connection with it,

in order that neither the encroachment of instruction upon personal independence, nor the new ideas it raises in the mind, prejudice the sense and taste of the pupil and his artistic individuality.

The following observations will guide us in the distinct branches of this task. We must previously, however, take yet another glance at the objects of instruction.

The peculiar object of all artistic instruction is certainly art. As little, however, as is the artist to be separated from the man—so little of what artistic teaching has done for its object, leaves the man untouched; all branches of education unite themselves closely with other influences, to form him to that which, as a whole, as a person, he will become: from this idea of *the whole*, no one must withdraw himself who co-operates for the completion of the whole, even though it be but in a single branch. Least of all, may we overlook it (the idea of totality) in this particular art, the alarming as well as the beneficent influence of which cannot have escaped our notice.

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It is inherent in the nature of music that it operates more powerfully upon the senses than other arts—that it rouses and stimulates the passions, even to the reaction of lassitude and enervation—that it primarily awakens and agitates undefined sensations, which, sufficing in themselves, lead the mind astray from the real in thought and fancy; it is only in its perfection that it soars into the high regions of spiritual life. Amongst the claims which the practice of music demands, technical skill, and the inculcation of a multitude of acquirements, which, apart from music, have no farther application or demand, occupy an extensive space.

There is no question that, out of these conditions, the advancement of the higher intelligence and mental power is not to be expected. Music softens the firmness of man; this it does at once bodily on the nerves, which it moves even to lassitude and enervation; this it does mentally, while leading from one frame of mind to another, it draws us away from specific images and ideas to fluctuating appearances and dreams—concentrates the attention upon an indefinite goal, remote from reality —and, at last, only in its highest moments, through the foreboding of the highest, and enthusiasm for the same, the few who reach the summit are rewarded for all.

Its much more general and purely beneficial influence, however, has little relation to these questionable operations; it is only in consequence of incessant activity that the latter manifest themselves. Hence it is an obligation and duty of instruction to restrain the same, so far as it is possible. It appears to me that upon this subject there are three different points to be kept in view.

In the first place, it must be carefully considered what music is to be placed before the pupil.

I will not return to the rejection of bad or trivial music. In the circle of intrinsic good works we find the representation of tendencies that are artistically justifiable, which yet must operate in an enervating, demoralizing manner upon the feelings and character; through effeminacy, false sensibility, idle fancy and affectation; through a coquetry with tenderness, purity, and fervour; that are no other than a flight before the direct, sincere, decided, and strict fidelity to the idea in its entire fulness of truth and power. The more the incentive to all these effeminacies may lie in the nature of music, so much more is it necessary to watch that they do not, through too long continued practice in works of this description, become pervading and dominant.

Should I give examples to render my meaning more clear, I should name before all, Handel, Gluck, and Haydn, as the most speaking types of honesty, sincerity, and health. All in them is bright and clear as day, adapted directly and intelligibly to the point; fresh and harmless as a good conscience, entirely from one cast and on that account sound. Herein these three appear to me to take precedence of all artists, even the equal born or superior Bach, Mozart, or Beethoven. Examples of an inclination to the opposite side are found in Dussek and Spohr, both gifted and cultivated, both personally celebrated for their musical skill and the advancement of their respective instruments. The former, however, became quite disjointed and unrhythmical through voluptuous feasting on the juicy, full, and rich sound of harmonies; the other, characterless and monotonous in an incessant enharmonic labyrinth of the parts; while he once, in his "Faust" (and even in his first opera, "Der Zweikampf mit

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der Geliebten"), raised expectations very different to what he has fulfilled. Mendelssohn also—with those works in which he gives himself up to courtly, often feminine sentimentality, or with those in which he leans upon the always popular and effective form of the chorale, which embody longing, rather than the feeling of tranquil piety (especially some of his songs without words, and those with words, and many passages of his oratorios)—belongs, with his train of imitators, to the same class. However fresh-spirited, charming, and fervent, his fine, highly cultivated talent displays itself in numerous other works: with those referred to above, he has in no small degree contributed to the effeminacy and trifling of the present time; which certainly met him with similar dispositions, and so far justly acknowledged him their own, as "the man of his time," and deservedly raised him upon the shield.

"Musical censorship! We forbid that which does not please us, or suppress the tendency which is opposed to ours!" To no one could such sentiments be more distant and contrary than to me. Nothing should, nothing (if even we would) can be suppressed. But it is well that every one has the right to decide for himself and his, in the choice of that which is beneficial; and the teacher has the office of enlightening himself and those who will hear him. I should even deem it improper (my pupils know this) strictly to prohibit the pupil from anything which to me appears doubtful; that thus the right of self-consciousness and free inclination may not be invaded, or a direct contradiction provoked. The right and duty of the teacher is only to explain all, and to win in favour of the best, or, for the time, the most suitable.

Secondly, instruction must be studious to awaken and employ, by means of the purport and form, those mental powers which, through the tendency of music towards obscurity of feeling, indefiniteness, and dreaminess, are most likely to be frustrated and destroyed.

The mind of man is a united existence. Feeling, indistinct and clear consciousness, clear views and perception, fancy and intellectual power, are not distinct existences or powers, which, like working tools, lie by, and are exclusive of each other; these are only the various forms of one power which we call mind, and which, consequently, emerges from one of these forms into another. Music, also, does not remain (as we know) confined in the dark regions or forms of consciousness, but struggles out of them into the light; that is its career of life generally and individually.

Instruction must take the same path. Not in the half-unconscious act, not in the obscure feeling, not in the mechanical "learning by rote," must it leave the pupil; neither may it timidly and conveniently screen itself under the cloak of authority, to impose upon the pupil its teaching as inviolable, its example as unassailable, the approved method, or its views and feelings, as the normal form of each and all. It must awaken him to the existence of his own consciousness, and thereby to self-existant feeling and observation; must itself stimulate him to the examination of its precepts and examples, and by this means raise him to meditation, to freedom of mind. For the pupil should neither be the slave nor the copyist of his teacher; but a free and therewith an individual man. This is everywhere the task; in nothing, however, more than in art, where personality is always that which decides, where all achievements receive their value in proportion to the liberty and individuality of the artist from whom they emanate. A subservient character can never be any-

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thing but a lackey in art; he can wear a rich gold-lace livery, can become court-pianist, and all possible things; only not an artist, nor happy in the spirit of art.

But the gradations of development to freedom of mind and to individuality are also traced in the progress and nature of art. He who strives for originality without the foundation of ample cultivation and clear perception, distorts to eccentricity and caricature that which, with a stronger root, would have grown high and comprehensive. He whom intellectual action stimulates, where feeling should previously have warmed and animated him, kills from within him the life of art—as the child kills the blossom which it prematurely separates. Hear! feel! perceive! comprehend!—this is the naturally arranged gradation for everyone becoming an artist, as we have recognised that it is for art itself.

I add the last word: govern and act! Art, upon the summit of its existence, is action. Knowledge of it, contents not—feeling, suffices not; it must be an object accomplished, sympathetically called forth from our own power and our own life. The first sphere for it is our own practice, the other higher sphere is our own cultivation. The act, however, implies the will; to arrive at this, the power of the will must be awakened, and the character fortified. Even such as have not the indwelling call to the higher creative powers, will, in the activity of cultivation, gain a clearer insight into art, and entertain a higher appreciation of its duties. So are all educated at school set to write abstract essays and treatises—indeed, to verse-making—not because all are predestined to become literati and poets, but because power over language, over thought, and its embodiment, are in no other way to be attained.

This part, also, of the duty of instruction must be separately considered.

It is still incumbent on us to point out the duties of instruction in relation to the special departments which present themselves to those who desire to participate in the practical life of art.

In most cases, the department for which instruction is sought does not depend upon the decision of the teacher, but the inclination and will of the pupil and his relatives. Nevertheless, there remains to the teacher the *right* to refuse his co-operation, and the *duty* to offer his advice. In the first case, a conscientious teacher would be justified, if he perceived the impossibility of instructing the pupil in the proposed department, if the personal or mental gifts were altogether insufficient, and the health generally, or at the present time, liable to be endangered thereby. In the second case, a technical exposition of the various branches is demanded.

Herein distinctions must be made.

Every department can, in the first place, be cultivated for its own sake, and also as an auxiliary study for another; so, as before seen, the study of composition as an assistance to profound and at the same time practically animated and confirmed comprehension, shows itself indispensable, not merely to the particular department of composition, but also for the higher cultivation of directors, public performers, and teachers.

It must be evident how important this two-fold character of each department is

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in the decision upon the particular branch to which any one is to be devoted. Although there may be neither inclination nor ability for the career of the composer, the study of composition may be pursued with advantage, as the most comprehensive auxiliary to education; or for higher attainments in performance and teaching. With neither a strong inclination nor sufficient capacity of voice for the career of a singer, singing may be studied and practised as one of the most important and most impressive educational auxiliaries.

May instruction treat this distinction between the motives for the choice of a department as so imperative, that only those points which are essential to the chosen department are to be taught in a fundamental and complete manner, while others are dispatched with less care?

To use the exact expression, this appears to me a reserved question; we must answer it partly in the affirmative; and yet it serves every moment to conceal the neglect and indolence of the teacher, and to delude both himself and the pupil.

On the one hand, it is true that mere auxiliaries must not claim the same expenditure of time and labour as the principal department. He who is too weak (it may be from physical organization) for singing, would endanger his health by devoting himself to the exercises which appear to be essential to the perfect training of the voice; the study of composition leads the pianoforte player to a deeper insight; the pianoforte assists the composer in forming acquaintance with works of art. They must divide their time and labour between opposite objects; to the pianist, his instrument; to the composer, the study of his department, must be the chief affair.

On the other hand, that full participation in the auxiliary study, without which it cannot accomplish its object, may not in the mean time be withdrawn. If the composer only learn pianoforte playing indifferently, and the pianist attain but a superficial and partial knowledge in the department of composition, the object of both fails.

We will now proceed to the separate departments.

Art instruction combines two great objects: Composition and Performance. The latter, as we know, has, according to the nature of the means, two great branches: Vocal and Instrumental Music. Instrumental music comprises as many branches as there are instruments: the pianoforte, organ, and harp, as independent mediums; then the bow and wind instruments of the orchestra. The instruments not in general use may here be passed over.

Before and above all I place vocal music.

Vocal music is most peculiarly the music of man. In it, are feeling and utterance; idea and expression, without farther assistance, forming a unity in the individuality of the singer; that which inspires his soul to utterance becomes sound by means of his own organ, expressly constituted for that purpose; that which becomes sound through him, returns into his soul as the expression of his own being. Hence, there is no sound, no voice more sympathetic to man, or that more deeply moves him, than the human voice, or human singing. It would appear from this that song was born with man; the suckling sings and loves song ere it speaks and understands language. Hence, singing is loved and practised where the manifold riches of musical development have not yet taken root The French sing in-

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cessantly—possess numerous popular songs—have invented, and with unlimited perseverance perfected, the gay vaudeville—have composed numberless masses and operas—and, until the time of Berlioz, had not made even a first attempt at instrumental composition. If a new direction be given to musical education amongst a people hitherto backward in it, singing must be its foundation.

Finally, singing demands in its performance nothing beyond the singer himself. It must, for its own sake, be nurtured. He who can in any way, or has any love for music, must sing. Wherever musical cultivation is to be obtained—wherever society, the disposition of the people, or devotion, claims the people's voice—there singing is the first and most indispensable means.

It wakes, and is at first fostered, in the nursery. In an equally unrestrained manner, and not technically, should the public schools for the people entertain it—and it is mostly so already, at least in Germany—at the commencement, even without notes. Those who appear to be interested and promising there, should be advanced to choral singing. It would surprise any one who has not entered closely into such matters, if he would observe for himself how much taste and ability, in this respect, dwell in the people—that is, the German people; how much living power in their choral singing. Franz Mücke, of Berlin, performed, with two hundred artisans, who assembled in the evening time of rest after a hard day's work, my eight-part "Morgenruf" (one of the most difficult compositions for a male choir) excellently; and a mass of several thousand hearers joined their united voices in a newly composed song, learned on the spur of the moment; to this I was an eye and ear witness. What Joseph Mainzer had before accomplished in France and England, in the same direction, has also become honourably known.

After choral singing, the next object is solo singing, in songs or other simple essays for our own pleasure and that of the domestic and social circle, which extends, without strict limitations, up to artistic vocal execution. He who will pass over from choral to the natural solo singing, and from that again to a perfect cultivation of vocal music, who finally can and will adopt the art of singing as his profession, must be led to a decision in every single case by well-advised consideration.

Every gradation in singing is a higher incentive to the inclination and talent for music generally. Yes, this influence of singing upon the "singers themselves," not the mere hearers, it is scarcely possible to describe; he who considers that in art the personal individuality comes, with every fibre of its being, into participation, will be aware of this, without particular observation or experience. I do not believe that any one can produce satisfactory compositions, and especially vocal compositions, who does not himself sing, and that congenially; at least, depth of sentiment and truth of musical language will be found wanting in his productions. I do not believe that any one, without self-experience in singing, can be a good and spirited conductor of performances, or even merely a good teacher. As the composer himself, in the growth of an instrumental composition, is inclined every moment to give vocal utterance to his ideas, so likewise are teachers and conductors unable to restrain themselves from singing, where they have a subtle and inward perception to awaken. Even the science of music cannot avoid attributing to the vocal department the great importance of its proofs of experience.

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For as song supports itself upon the word, so it happens that what was associated with the sentiment of the word will often recur plainly to our imaginations in music without words.

Now here we can examine that reserved question, as to how far instruction must be fundamental in a chosen department.

Education and instruction must always, and under all circumstances, be fundamental; for, otherwise, the object will not be attained. This object, however, is the natural measure of the means, and may exist in manifold variety in the same department. The singing of the public schools, choral singing, domestic solo singing, and artistic singing, all demand fundamental—that is, sufficient—instruction for each. The requirements, however, are variously graduated. The public schools can even begin without a knowledge of the system of notation; the voices of children please, if they are but free from the rudest faults, and trained to only tolerably correct singing. Choral singing demands purity and correctness—a certain gradation of voice, training for tone and pronunciation, skill in intervals, and reading at sight, various points of knowledge, understanding, and a certain consciousness of individual feeling. Every gradation brings forward new and higher claims. For every gradation, instruction must be fundamental—that is, equal to the necessity.

The pianoforte occupies the second place in the series of musical avocations. If singing calls forth the subjective inward cultivation, the pianoforte claims the objective. In its capacity of perfect representation of musical effects, it takes precedence of all instruments; since, in itself alone, under the hands of a single performer, it can produce melody, harmony, and polyphony. In this respect, it is the universal instrument. On this account, there is for no other instrument so extensive and especially so valuable a literature as for the pianoforte; from Bach to Beethoven, and later, to Chopin, Mendelssohn, and Liszt (and how many others might be named), are the most distinguished gifts bestowed on the pianoforte; that which is written for the orchestra, or quartets, &c. is in innumerable arrangements identified with the pianoforte—not to mention the great number of works in which it is associated with one or more instruments, or with the voice, as a participator and assistant.

On the other hand, it has not at its command, as we are aware, that fulness in its individual tone, the capability of sustaining its sounds continuously, or even of causing them to swell and blend one with the other; in short, that perfectly satisfactory quality of melody which the voice and most other instruments possess. It gives less, it indicates much more; it satiates the feeling less, excites the imagination more; and awakens that poetical, spiritual, and plastic activity, which we term phantasy.

Herein is indicated the character of the instrument itself, and, at the same time, its importance in the general cultivation of music. A high and comprehensive training for music can scarcely be attained without skill in pianoforte playing; to the singer, teacher of singing, and vocal director, it is almost indispensable; to the composer (who may probably be unable to avail himself of external assistance) it often serves as a new incitement, and lends its aid in many trials.

The classification of pianoforte music begins with the most easy, and proceeds to the highest and most difficult, without strict regard to definite gradations. Instruc-

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tion is just as little to be marked out as a system of classes; it must serve every one so far as he is willing and able to advance.

No other instrument has equal importance in general artistic cultivation; but each possesses an interest and influence peculiar to itself. Here the choice depends upon inclination and capacity alone. If the general importance of one of these instruments be placed in competition with that of another, we must concede the precedence to the violin as the most refined and versatile orchestral instrument, and the organ as the most powerful in tone and at the same time most suitable for melody and polyphony.

The third universal department is the study of composition. Its importance to general artistic cultivation and deep perception in performance, and also to practical musicians and teachers, has been before indicated; its indispensability to the composer needs no reference, if only in some degree we consider the elevation and dominion of artistic development, which is the work of thousands in the course of centuries, and could not possibly be formed anew by the talent of a single individual and in an inadequately brief space of time.

This department has, more than others, awakened altogether peculiar notions, especially in relation to non-composers. Now it remains unfruitful "from the want of talent;" then "the technical exercises" absorb too much time, or weaken the interest in it. It is indeed liable to the suspicion of making us vain and conceited, and, through the prejudice in favour of our own productions, depreciate the superior works of others. All this is certainly as possible as that bread, and wine, and water, might possibly cause death. Yes, it will happen when the instruction is good for nothing, or the branches of education are not retained in their correct relation towards each other, or when vanity is inculcated in place of being restrained by means of moral feeling, love of art, and elevated perception.

At least, it has, sometimes intentionally, sometimes through neglect, been assumed that an incomplete knowledge sufficed for non-composers. Naturally, however, education cannot be profitable beyond its extent; indeed, incomplete education may be (and it often has been) injurious, since it disturbs the unrestrained natural feeling, and, calling partially on the understanding and sympathy, makes both one-sided.

Two distinct doctrines have appeared as the results of this error.

The first is that of the old school, which, for non-composers, confined itself to the so-called thorough bass (the doctrine of harmony with the practice of a figured bass according to pure harmonic treatment), or at the utmost concluded with some contrapuntal exercises. How small a portion of the elements of music are thereby employed, and how little is done for true artistic perception, I have endeavoured to show in my School of Composition, and in the little work "Die alte Musiklehre im Streit mit unsrer Zeit"—which, it is to be hoped, will never be misconstrued as emanating from personal views.

The other doctrine will settle all accounts with the non-composer, by means of mere detached theoretical rules, which shall establish themselves as a formal exposition in connection with the preparation of certain works for performance. At all events, such teaching is really improving, and, for perception and spiritual representation (at least, when directed to profound and comprehensive works), not to be dispensed

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with, when, at any time, the more penetrative study of composition cannot be pursued. But we at once perceive how desultory and defective a form such instruction must assume, which flies for assistance from one work to another, without systematic principles and under the simultaneous confusing care for the means of execution, without taking into consideration the favourable influence of the study of composition upon an animated and self-acting co-operation—an influence which will be unfailing, even where talent and inspiration for absolute creation, for the career of the composer, do not exist. And who, then, can, with respect to this talent, pronounce an absolute affirmative or negative? Scarcely with respect to the extreme opposites, the highest, and the totally insufficient talent. But, then, what talent is insufficient? Let us descend from Beethoven to Hummel, to Strauss, to many an excellent military musician with his marches; yet shall we always find in the rear the ballad-singers, the manufacturers of studies and fantasias, the arrangers, the organists with their voluntaries and interludes, and many an excellent and sensible dilettante who delights himself and his friends with his improvisations and writings. Then, where ceases this "talent" which, when we demand it from others, we take every pains to identify, and which, upon the first incitement in us, we recognize and, with "becoming modesty," attribute to ourselves. Where, then, does this talent cease? After Beethoven, or after Hummel? After Strauss, or in the organ-loft, from below which the modest clerk edifies the congregation, and more especially himself?

If now, at last, we collect the various departments together, we shall be able briefly to indicate the duties of instruction for all: teaching should cultivate

the general mental

and

the special faculties suitable to music,

likewise

the physical powers and capabilities;

it should call forth

a high perception of art, her works and duties,

and in every case incite to, and facilitate, a perfect and fruitful participation in art.

To these four propositions, the following observations are dedicated; those subsequent to them will have, as their object, the general process or method of instruction.

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CHAPTER VIII.

THE GENERAL QUALIFICATIONS AND THEIR DEVELOPMENT.

Qualification for Musical Education. Claims of Instruction.—Mental Faculty. Inclination. External Impulse.—To Sustain and Strengthen the Inclination. Playing to Pupils. Fellowship. Stimulation of Clear Consciousness.—Development of Inclination to Activity. Forming the Character.—Intellectual Power. Understanding in contrast with Artistic Genius. Its Claims.—Power of Imagination.—Memory and Recollection.—Instruction, the various Forms of Spiritual Activity. Examples. System of Sounds. Knowledge of the Notes (Logier, and the double-sided errors regarding him). Keys. The Nature of Chords.—Physical Capability.—Age.

In the contemplation of instruction, we commence from art. Instruction itself attaches its occupation to man, whom it has to lead to art. Who shall be inducted into art? And what claims does instruction make upon him? These are the first questions which present themselves to us.

We are accustomed so to question. But both enquiries resolve themselves again into one. For, without regard to the deaf, and those rare exceptions—persons really incapacitated for music (who characterize themselves by complete insensitiveness, and mostly through aversion or a morbid irritability towards it)—music is inherent in man from nature; there is some degree of susceptibility present in every one as a part of his spiritual being. Consequently, it is plain that every one has an original right to participate in music and musical education, so far as he or his natural guardians will, according to inclination and circumstances, avail themselves of this advantage. Both, however, the resolution to occupy himself with music and the concurrence of circumstances, lie beyond the decision of the teacher. He can only dissuade, when any one without inclination determines from external motives to devote himself to music, or may have been constrained thereto; compulsion strangles the freedom of the soul, and destroys inclination in the bud; and these are the first conditions in the life of all art. The teacher may, so soon as he has himself formed a sure judgment and meets with attention, confidentially explain to his pupil the anticipated certain result of his musical studies. The result graduates very variously,

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according to the extent of inclination, power, and spiritual qualification, and according to the will, time, and means. Even the most trifling may appear to be desirable and worthy of any expense of time and means; only the experienced teacher must not leave in error the ignorant intrusted to him, or even deceive himself. In such cases, he is punished, in the first place by the importunities of the pupil, who, striving in vain at the unattainable task, looks for the accomplishment of his hopes to the teacher, and eventually by the shaken confidence of his pupil in him.

Herewith we are naturally led, by the first of these enquiries, to the second, which applies to the teacher alone. What claims has instruction on those who desire it? What claims in relation to the power of the mind, spirit, and physical capabilities?

It is evident that no unconditional answer is possible on this subject. It depends upon how far he who seeks instruction will devote himself to it; whether he only seeks susceptibility and a certain perception, and with those objects applies himself to studies and exercises? Whether he seeks skilfulness in performance in order to gratify himself and others with artistic representations? Whether he proposes to himself the artistic career as a profession, and which of its departments? In all cases innumerable gradations present themselves, each with its corresponding demands upon ability and means. But this alone is incumbent on the office of instruction itself—to elucidate general matters, and as much as possible, on the approach towards each requirement and stage of the aspirant's life, the conditions of success. We have to engage ourselves with this research in the subsequent pages.

Previously, however, I return once more to that duty of the teacher conscientiously to enlighten and counsel those who are intrusted to his care.

To no one can this duty be transferred. But it is very difficult to fulfil. It is very difficult to ascertain the extent of mental power; incalculable is the power of the will and perseverance; and the influence of altered relations is not to be foreseen. How often has the phrase, "he has talent," or "he has no talent!" which many a teacher freely pronounces according to a vague instinct and the unconsciously applied measure of his own talent, how many has it already deluded, confirmed in error, or unnecessarily intimidated! What experienced teacher would not, like me, admit that the most esteemed pupils often disappoint the expectations raised in the beginning; while others have far surpassed all we had ventured to hope! Who, with an extensive circle of pupils growing around him, has not frequently experienced that gifted and zealous youths have received an unforeseen check in their progress—whether from irresolution, from any partial failure of the spirit or disposition, or from some unknown physical weakness, we know not (neither do they)! In fact, there remains at last nothing safe but to exclaim to the scholar, as Æsop did to the traveller enquiring of him the length of the way, "Go on." "Can I know," added Æsop, as is well known, "the speed thou wilt employ, or how far thy strength and resolution will endure?"

However, the more difficult and doubtful the distinction, so much the more carefully must we prepare ourselves for it, and gain a clear perception of its general causes.

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As the first condition of success, an "inclination for music" must be assured in reference to the direction of the mind. Without it, and beyond its extent, there is no appreciable result for art, nor fruitfulness in the mind of the pupil to be anticipated.

For inclination, the constant desire to participate in music, with a preference above all other subjects in which we may be partakers, is inconceivable, without susceptibility and sympathy, or powerful impressions received from it. Susceptibility, however, is the first indication of talent, is already talent itself, although still inactive on its own account. The susceptible nerve and soul have already felt those vibrations—this earthly inheritance which we call the material and life of music; now will it look with desire for a return to them; then again will the soul inwardly respond to the sounds which have pleased her—the ear awakens its sister organ, the voice—the fingers, searching timidly, pass over the strings or keys. This is the course prescribed by nature—from feeling to thought, to desire, to action. Without inclination, without the spiritual participation of the pupil, instruction becomes discipline, the activity of the pupil careless, cold, and desultory, the zeal of the teacher crippled by the inward deadness which he works in vain to animate, and the whole affair is abandoned so soon as the external inducement or constraint falls away.

I have indicated "a love for music," as the first claim. We would not exchange it for all the other impulses which draw so many to music. It is sought because it proves a pastime, because it is a fashionable art, because it is the key to numerous social connexions and advantages, because it may be employed as a means of gain, and with it, honour and distinction may be attained.

All this has its justification; but only in the external relations of life. It is foreign, and opposed to the ideal destiny of art. It falsifies and degrades her nature, chills or destroys her animating influence over the mind, and cripples the really existing faculties for her, like every other deception and lie. Indeed, it in no instance promises even considerable external results; none, at least, which may not be attained with more security, cheerfulness, and ease to the mind, in other promising professional spheres; for man must best succeed in that sphere to which nature and inclination have inwardly adapted him. I should not like to see these extrinsic springs of action in operation, even where there is a genuine love, before this is developed to maturity, in order that the unconfirmed mind may not be betrayed into perplexity and disunion. We may occasionally hint at the respectability of every branch of industry, and the possibility or probability that we may at some time require it; we are not, however, actuated by this, but a more elevated aim. Let the young mind refresh itself in the consciousness of success, in the delight which it has artistically imparted to others; but this delight must not be the only aim. Noble and ignoble works and aims have met with sympathy, reward, and celebrity; the more foreign to the understanding of the multitude, the nearer to their astonishment and their appetite; accomplishments that speculate upon popular applause mostly surpass, to outward appearance, the more noble. Externally, how poor the cantor, Bach, appears by the side of the gold-besprinkled principal-chapel-master, Hasse! The debt-burdened Mozart, in comparison with the fishmonger, Rossini! Where could Gluck, or Handel, or even Beethoven, have boasted of such showers of applause as the throat and finger virtuosi

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of their time? This must be so. And consequently wiser and more noble and pure impulses than ambition must be awakened and watched over in youth. It is only the confirmed character that extricates itself from the incitement of favor and ambition, which at any price, whether by good or objectionable means, strives for appreciation.

Inclination for music, this first claim to musical education, is so far extended, and displays itself so soon, that it appears unnecessary to call it forth intentionally. In the first year of life, we already see the infant, not merely susceptible of the mother's song, but disposed to imitate it and to sing itself. These are the first emotions of the internal life of the soul. Poor and dim in conception, incapable of thought or word, the young human being pours forth its excited feelings, like the birds, in sounds, and thereby presents to maternal predilection a delusive appearance of inclination and aptitude, which is nothing more than is common to all. Let us leave these impulses to nature and circumstance. The attractive sound of the bell, or warbling of birds, the lullaby, or the march to the drum with the father, and casually resounding music, are especially exciting when rare; this all works of itself as it can, and as we must perceive later in the course of instruction.

To the teacher, then, let the tender germinating inclination be sacred. Upon this alone can he build; from this alone, not in the guiding towards external aims (reward and punishment, approbation and disgrace), can he gain pure results. Even the ambition, spurred on by emulation, I must, according to what I have previously said, consider as an impure and a deceptively enticing means. It should not promote comparison between one pupil and another; each should do as well as the subject demands; should think only of this, give himself up to this, and exercise all his ability upon it. That alone should be his honodr of which the first judge should be his own self-consciousness: the second, his teacher. In the opposite point of view, it might be said in cases of necessity, to the drowsy and spiritless only, that what is possible to others is equally so to him. He who fixes his attention too much upon others, loses sight of himself and his object.

Inclination should be held sacred by the teacher, as the only safe and indispensable basis. And, on that account, he must uphold and strengthen it by imparting sparingly and opportunely to the pupil what is comprehensible and improving to him, and in the way best adapted to his capacity. For, above all things, it is to be considered that young natures, or even uneducated persons arrived at maturity, totally differ from us in comprehension, and must therefore have a subject represented to them in a different manner; that must be made perceptible to and impressive upon them by intelligible characteristics and powerful contrasts, which, to the fully developed and educated mind, is rendered obvious by a more refined and delicate representation.

The same reflection must actuate the teacher, in his communications, to be sparing, various, and considerate. It is easy to say that hearing too much music, or too much of the same kind, blunts the susceptibility; that, on the other hand, music incomprehensible to youth, or a succession of pieces of opposite character

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(such as our motley, patch-work concerts and "soirées" present), equally perplexes the sense and creates a coldness towards all.

Still more important is the consideration to support and elevate the inclination by the immediate course of instruction. It is the first duty of the teacher, with respect to this, as soon and as often as possible, to proceed from all that appears necessary to knowledge and technical practice, to artistic works and effective compositions, in which the pure artistic inclination finds its suitable object. That, this being done at all times according to the individual perception and power, the progress will be in exact proportion to it, is self-evident. An indication that we are not on the right road, is the extinction of attention. Pedagogues call attention the first virtue of the child; in truth, it is only the expression of inclination, with which, it endures, or vanishes. Frequently, also, its flight does not indicate a cessation of love for the object generally; but only for a certain aspect of it, or some particular manner in which it is pursued. A well-considered change sometimes rekindles the expiring inclination to a brighter flame.

A powerful means towards this, and the ennoblement—I may say humanization—of the inclination, is to set it and the practice of music free from reserve in the person of the practitioner, and draw it into that bond of fellowship and brotherhood which is the consecrated soul of our art, even although so frequently much mistaken and denied. I refer here to what has been previously said on the subject of social music meetings. Let the teacher only try and unite, as soon as may be, two or more of his pupils in a social performance, even at the expense of some time! The advance of all in taste, love, and ennoblement of endeavour, will (I speak from experience) yield him a sure reward.

The last means which I here indicate, is, that the teacher endeavour, at an early opportunity, by means of a seasonable word, to awaken a consciousness of the spiritual purport. How easily, even at a very early age, the awe-inspiring effect of the deep, sombre tones, the witchery of the brilliant higher tones, the exciting, penetrating character of the lively and strongly marked rhythm, appeal to our consciousness! How often it needs only a happy word or hint to kindle the already aspiring presentiment into a bright perception, suddenly and for ever opening to the inward eye the prospect of a new world, hitherto concealed behind the veiled indefinite feeling! These early excited images are more fertile than those at a later time, when the appreciative power has become naturalised and mannerised by many and many a philosophical discussion on art; for they adhere to the fresh and newly experienced impressions, and grow with them in the soul.

Only let us be careful and discerning with such revelations; let us observe the pupil, and only present to the perceptible predilection rising in him, and, as it were, to the clearest consciousness, that, towards which it has ripened and which is suitable to it, in the nearest and most simple expressions, confirming at the same time what the pupil has already inwardly felt. If the teacher know not how to hit this mark, if he plunge into the stream of veiled images, strange, perhaps quite incomprehensible, to the pupil, the latter becomes indifferent and perplexed, and in his heart would rather withdraw from than proceed with the work in hand. As soon as the teacher, perhaps through self-complacency or love of talking, addicts himself to that empty philosophising which has been transplanted out of aesthetics into criticism and con-

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versation, and is indeed nothing but an idle play of phrases from the philosophical "castles in the air," of some æsthetician prying from without into art: he may be convinced that he digs a broad grave for the artistic efforts of the pupil. It is not speculative considerations upon art, but a sympathetic and clear conception of its works, that advances the pupil. The other leads to empty bombast and mimicry. A teacher should employ no definition, no comparison, or word which does not spring from the subject itself—from the force of the necessity which inwardly urges him. Even in the difference of phrase for the necessary expression of the subject, we may recognise the imitator and the master.

Inclination was the first condition which we had to establish. In itself, however, it is unfruitful; it is only the mute inward desire to repeat those impressions which have once given pleasure. It must be brought into activity.

Activity is the second claim of instruction; without the existence of energy, the work cannot even begin, much less be brought to a conclusion. It is frequently to be observed, especially in lethargic, weakly natures in early youth, that really existing inclination is entirely denied and concealed, from fear of the restraint of instruction and of being troubled with the exertions of education. Here the teacher must be absolutely neutral; if he is a party to the affair (at least, if he appears so to the timid pupil), he risks, perhaps for ever, the child's confidence and affection. With the parents, at home only, the first encouragement and friendly considerate conquering of timidity and denial can take place, if indeed they are to be conquered. Whether this ought to be attempted?—I should not myself know how to decide. Must all then learn and share in music? Is not this universal pursuit of music one of the fashions or habits amounting to morbidness, like the eternal cigar-smoking of young and old? He who, from fear of action, denies his inclination, in him it is, or in general his energy is, too weak to admit of any particular hope. Let the energy rather be awakened to more needful and congenial pursuits, and let generally the courage of sincerity be roused! Perhaps, then, the inclination will also strengthen and confess itself. If not then, not at all.

Now, however, instruction has begun; it is perception, inclination, and activity present together. How is energy to be strengthened?

I must always assume that it is bound up with inclination itself; every external impulse is foreign to art, and estranges from art the spirit that it would gain for it. We must elevate and multiply the charm, which is the root of inclination, to raise the inclination to a consciousness of itself. We must uplift the desire for self-activity upon the wings of fancy to a view of the most wide-extended prospects, so that the beginner may already have a foretaste in imagination of that which, at a future time, will be attainable and granted to him. For youth, we must set up near and quickly attainable aims, for they live only in the present time. We must spare them all trouble irrelative to art, for it withdraws attention from the desired object. If it cannot be spared, we must, in that case, divide it and always return again as soon as possible to artistic activity—that is, to actual artistic creation or performance. Beyond each attained aim, however, we must point to the more elevated, which now

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beckons to still more precious rewards, as upon a mountain journey the gentle hills invite to mountains visible in the distance, and these intimate to the upraised spirit the rocky pinnacles upon which the heart expands with the feeling of the dangers and toils overcome, and, in the distant survey of all the eminences, plains, and seas, feels itself raised above the earth.

Inclination and energy must—at least it is worth the effort—be ingrafted into the character, and remain in it throughout life.

On this account we must strengthen inclination into decided desire, to zealous will and persevering efforts, in order to awaken and combine all the active qualities of the mind to co-operation. Inclination, consciousness, and will, imply towards externals, a fixed aim; towards internals, individual feeling; and, in the combination and continual development of both, form the character. Enrich—we must exclaim to the teacher—the object of inclination, while you display it to your pupil in every attractive and accessible point of view. Enlighten and confirm the inclination, if you would raise it to the consciousness of its object! Increase the wish into eagerness, the will into determination, lead them to action! Then effort and act appear to the pupil as the effusion and impression of his own individuality; convince him that he only wills and essays that which is already intrinsically his own, and that on this account only he desires it without knowing why. Thus inclination and consciousness flow together into individual feeling, and, in advancing activity, individual feeling and self-consciousness form themselves into character.

Let us bring to our view an example of what has here been abstractly pronounced. I suppose that a boy has an inclination for music, and pleasure in a certain particular march. In the first instance, I would play it to him according to his own ideas, in order to confirm his desire to study it. In the course of its study, I discover, with the boy (I teach not, nor impart any thing strange to him, but place myself by his side), now somewhere a particular feature, perhaps in the rhythm, then in the soaring of a phrase of melody, the gloomy contrast of the minor, or any other striking characteristics it contains; this understood, I impart to each of these points the utmost power, by means of energetic rhythmization, by doubling the bass or the melody, by a greater fulness of sound than is represented by the notes. To know how to perform the march in this manner will be the boy's strongest desire; I hold it out to him as the first fruit and reward of farther progress, and leave not unobserved that, what is here understood and achieved for this one march, is so much gained for all other marches, indeed for music as a whole. Transient allusions, opportunely interspersed, to the object of the march, to a state of war, to the fierce onset of a storm, to the sufferings and triumphs in the alternate chances of a battle, this excites all the nerves of the boyish phantasy in the compass of the brief subject; the trifling march becomes a poem, in which the whole man partakes. And, as life and action do not progress cheerfully, unless the views be opened towards something more advanced and extensive, we may take occasion to play both the marches (with the summons by the signal horns and drums), which, in the Battle Symphony of Beethoven, so characteristically introduce the British and the French; we may also refer to the Funeral March (but without detaching it from the

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sonata) upon the death of a hero, whom the dusky scarred warriors are bearing, with heavy tramp, marked by the clang of their arms, to the grave,—or to that more extensive painting, the Eroica, which leads us to a field of battle, over which a night has passed, full of horrors and complaining, consolation and prayer, until all sinks into the silence of death.

Applied at the right time, carried out in the right manner, and imparted at the favorable moment, such a procedure may, from the beginning, pour its brightest and beneficent warmth over a whole life; indeed, awaken the slumbering sparks which, kindling into flame, form the poet. It is not the mass of experiences and acquirements that decides in this region, but the one electric soul-awakening flash.

I could, with pleasure, have dwelt longer on this point. For here, at once, is also perceived how we may rescue our pupils from the disadvantageous influences incidental to music. It is undeniable that our art contains within itself materials resolving into indefiniteness and dreaming, leading to feebleness of character and irresolution. While we adhere to its strictly spiritual standard, not even disdaining to enter into its external relations,—how, indeed, can its transcendental purport be comprehensible to youth, without the medium which the life of art, through a series of centuries, has employed and externally attached to itself for the attainment of that end?—if we lead the pupil from the indefinite in art, to decision, consciousness, and clear purpose, we shall perhaps lay the foundation of his character, or confirm it.

The third requirement relates to those general forms of intelligence without which especially no education can take place—understanding, imagination, and memory. Their presence is not the question here; they are deficient only in the imbecile. Neither is their development, which depends in a much greater degree upon society and general education. At the same time, art and artistic instruction require them; to what extent, and under what circumstances, must be considered.

Art employs the understanding. But art itself is nothing less than its exercise and effect. This distinct separation of the various objects and their phases and qualities, this disentanglement of the chain of cause and effect, this adjusting of matters towards conformity and availability; this is all committed to practical life under the guidance of the understanding, or to that share of philosophy exercised in its government; its "kingdom is not of this world." It does not endeavour to bring a foreign object within the idea of self; but rather extends the idea of self towards the object into the rich world of all that is sympathetic with, and attainable to, man. In the opinion of Goethe, "a lively feeling of events and ability to express it" make the poet, if the same "know how to appropriate the world and to depict it," not remaining shut up in his own "subjective views." Thus the world (we may say) becomes, so far as he can compass it, the extended self of the artist; and his perception, formerly confined to his own individuality, expands, as far as the power of the mind can reach, to the universal feeling; then his operation will create and inspire. Nevertheless, within this creative operation there is, from the commencement to the finished completion, the indispensable exercise of understanding and judgment.

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Only—they are so, unknown to, and unobserved by, the artist, at least in the real artistic moments, when he conceives a work of art, or is inspired in its performance. Thus we speak and cast accounts (to give a comparison familiar to all), without being conscious of grammatical rules or the multiplication table.

It appears important to establish this view of instruction, and especially to particularize the points upon which these operations of the mind bear the strongest influence; then, however, to enquire how instruction is to be conducted towards these points; how it may act upon those mental operations, without unbecomingly prejudicing artistic feeling and the unity of artistic action.

Which are the moments when the understanding enters predominantly into action?

In the first place, it governs, as is self-evident, in all the external operations necessary to art. It alone decides and superintends the mechanism of performance, the suitable treatment of instruments, according to their application, rules of fingering, &c. takes a considerable share in the cultivation of the voice and tone, and in the development of artistic execution. To it belongs exclusively the art of writing and reading, the regulation of exercises, and the direction of collective performances.

It approaches, in the next place, the inward purport of art in the department of rhythm. Measure, proportion, and symmetry serve pre-eminently to divide the contents of musical works into distinct members; the members, by means of equal or proportionately changing duration and arrangement, render the whole perspicuous and intelligible.

The measure of the moments of time is supported by the rhythmical accentuation; and here again it is quite clear to the understanding that the commencement of every member should be characterized by means of accent (a greater emphasis on the principal sound); this sound is felt to be more important than the others, therefore more stress is laid upon it, and to it especially the performer imparts his personal strength.

To this purely intellectual object attaches the comparative signification which intimates to us, in the quick or dragging, flowing or detached course of the rhythm, the movement and character of its self-representative nature. In the practised artist, this characteristic phase of rhythm rests not upon reflection, but upon the entrance of the artistic spirit into its subject; the gay or sad impulses of this equally pass over into the artist, and produce in him emotions similar to those in his subject, because the artist has identified himself with it; hence syllables and sounds dance to him like the living idea of which he receives and communicates the inspiration; hence they drag or hesitate when that idea is mournful; all this without design, without reflection, almost, or probably quite, without consciousness. How these resources become available to the practised artist (though sometimes applied through mere external reflection, and in the mere spirit of imitation, and therefore unproductive of any genuine artistic result) is a question which may for the present be deferred.

To performers and hearers, these rhythmical phases are rendered obvious through the understanding, and may lead to a deeper perception of the whole.

The power of the understanding is equally evident in the external construction

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of works of art, in artistic forms. Throughout it is conformable to the purpose of the subject matter and its principal incidents, and to unity in the connected comprehension of the whole, in most cases, that we close in the original key; that, in a song tune or short rondo, we return to the original subject; that, in the enlarged forms of the rondo or sonata, more than one important original idea (subject) should re-appear, but, above all, one as the chief idea (principal subject) should predominate; that we regulate the entry of a fugal subject by the answer, and alternate these in the conduct of the composition;—and such other regulations as may remain, are clearly pointed out (see School of Composition) in the doctrine of forms.

Even in the departments of melody (e. g. forming a motivo), harmony, and instrumentation, in the treatment of the vocal parts and the text for singing, the coincident government of reflection is obvious. And if the artist possess all this, and rule over it without even a consciousness of reflection, so is this possible, only because he has long since and frequently examined, contemplated, and appropriated all to himself.

But, without regard to this, it remains true, that it is not the understanding which produces a work of art, or comprehends and represents it. The whole inward feelings, views, thoughts, and the entire individuality, in accordance with its internal and external existence, flow together in unity towards it. The rhythmical measure may be counted, the accent weighed; but this remains dead, if living feeling be not mingled in the rhythmization. We may coldly and externally propose to ourselves to depict, through rhythmical movement, the impulses of the object, or of the spirit which we would represent. But the artist does not thus. When Mozart put into the mouth of his Leporello the Ta! Ta! we may be sure he heard, within Leporello's cowardly soul, the approaching strides of the marble guest. To the artist, the nature and character of the subject with which he has identified himself penetrate into his soul. This is all exuberant life, not reflection. With performers it is the same.

Happy is it, at any time, when artistic education is fulfilled in similar freshness. "Who was your teacher?" enquired A. Dumas of Horace Vernet, the painter. "Nobody." "I mean who taught you drawing and painting?" "Nobody. While I still crept on all fours round my father's workshop, I put pencil and brush together. If I found a piece of paper, I drew; if a strip of canvass, I painted; and one fine day it turned out that I had become a painter." But such precocity as this is rare, does not submit to arbitrary and special cultivation, and is by no means a condition or guarantee for the highest success. Raphael and most of the painters, Beethoven and the majority of musicians, were taught. All teaching, however, proceeds consciously and reflectively, proposes to itself, necessarily and momentarily, objects which it is impossible should always concur with the subjective, often not clearly perceptible, inclination and disposition of the pupil. In all these it disturbs, more or less, that natural bias which is decidedly the true mother of art.

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In closer relation to the nature of art is that other direction of spiritual activity —the power of imagination, which enables us to see and hear that which does not substantially strike the eye and ear. It presents to our spirit the object in its fullest effect, as it would in its material reality operate upon the eye and ear—upon our organs of sense. In the imagination, the object lays aside its materiality and becomes the property of my spirit; but, in this spiritualization, its existence remains intact and undisturbed. In the spirit, I see how this man suffers and lives; I hear his voice, his cheerful laughter, his sighs; I have all this present to me, so far as I desire, in undivided totality. So may we call imagination the mother of the ideal and of creative love, since she is really the soul of that spiritualization, without which we cannot arrive at the idea, or its spiritual realization—the ideal. Even its indefiniteness, or the want of an absolute fixed boundary, and of a classified analysis of its essence, is in the nature of art.

This faculty, then, is indispensable to the artist; its awakening, and, where suitable, its application, in place of the operations of the understanding, is a duty on the part of artistic instruction. The painter must first have seen outwardly, then retain in the imagination what he would represent; much, indeed (apparitions, impending deities, &c.), he can never have seen, but has merely imagined.—So must the musician first perceive, then imagine the object of his perception; much, in new effects and blending of instruments, combined effect of the parts, combination of the harmonies, and the gentle waving line of the cantilena, must his spiritual imagination represent to him, when it cannot reach his ear; much, which he has most probably never before heard. How, otherwise, would it be possible to compose for the orchestra and chorus, or to read scores with a full comprehension?

A last consideration, with respect to memory, must complete these far-extended preliminaries.

No one can dispense with it; certainly not the artist. Besides all that is to be learned and observed, the composer must be in a condition to retain his inventions from the first germ—and these frequently long and several together; the performer must retain in his mind all the intentions, the directions, and conventionalities in collective performance; the teacher is scarcely qualified powerfully to advance his pupil, unless his memory, at the moment, supply him with rules and examples for every case of necessity; even the social intercourse with music assumes a drawling, timid character, if it constantly depend upon the music-book; while, on the other hand, a performance, free from the notes, comes to us more unrestrained, and with a more artistic effect.

On this account especially, it is almost inconceivable how so many teachers prevent and forbid, rather than encourage, playing and singing from memory (by heart), merely in order to guard the pupil against an error—not looking at the notes; that is, not strictly attending to them—and thus, so easily defend the avoidance of exercising the memory. Mozart, after once or twice hearing Allegri's *Miserere* for nine voices, had so securely gained possession of it, that he could transcribe it correctly; Mendelssohn performed from memory all that had delighted him; as also does Liszt, and

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many others; I am not aware of their being, consequently, worse musicians. We shall hereafter return to this subject.

Nevertheless, memory in itself is not strictly related to the artistic operation of the mind; it is not creative and formative; it is not progressive. We must describe its nature, in order to solve this apparent contradiction.

Memory is not an especial faculty, like those of which ancient psychology ascribed several to the mind, which were carried about with it like tools in a work-bag, for occasional alternating use. It is rather a property of the mind, that every image which has once developed itself there may, indeed, disappear or fly away (be forgotten) from the consciousness at those moments when it is otherwise occupied, but nevertheless remains in the inward existence with more or less power (a fainter or deeper trace), as part of the collected material which has developed itself in the mind. This we perceive in the recollection of that which we had forgotten; we then again know, not merely what had been forgotten, but also that we had once known it, and had merely forgotten it. Should the mind, then, be applied with activity in the direction of that which was forgotten, it sets itself right therein, collectively or relatively: thus can this activity again seize upon the forgotten, involved in itself, and raise it prominently out of the night of forgetfulness into the light of consciousness. This recurrence is termed recollection, the species of spiritual operation, memory.

That we may have a stronger memory upon some subjects than upon others—that, for example, the chronologer more easily retains dates, and a linguist the words of a language—readily explains itself as the result of greater energy or more multifarious operations in one or the other series of objects. He who (as the youth) accepts individual things as they present themselves to him, retains them also unconnectedly in his memory. He who is desirous, and is qualified to comprehend things in the completeness of their appearance, or even their nature, to him they remain so. This mode of thought may be pre-eminently termed "recollection;" it leads the re-awakened impulse into closer connection with the spiritual purport, and renders it "inwardly" powerful. In this view of recollection, it is the continuation of imaginative operation, and therefore exerts itself in a direction of the mind closely related to the artistic essence. The memory for individualities is also available only for artistic operation; but, on the other hand, it is not related to its essence.

Understanding and memory, imagination and recollection, grouped according to their intimate connection and their more refined or closer relation with the artistic essence, are the forms of artistic activity. They can, and must be comprehensively distinguished; they are, in reality, the one indivisible spirit.

Now, finally, may I proceed to the essential question: what relation instruction assumes to those spiritual faculties which we have just separately considered?

Artistic instruction must remain faithful to art, as the essence of its task.

If, from the beginning, and during its progresss, it may be unable to maintain that unity of ideas and mental power which are essential to art, it must be content to do so whenever it can; it must increase, or renew its efforts to attain the object

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as soon and as often as it can; it must bring and maintain it as much as possible before the mind of the pupil.

When partial mental application is necessary, that which is most artistic in its nature should take precedence of all others.

Every partial application of the mind must be pursued with the most intense energy, that it may thereby develop itself with power, and enable us to return from it to artistic communion with the utmost dispatch.

Above all, we must adhere to the path which the nature of art has prescribed. Perceive! listen from your soul with sympathy—with devotion.—Feel! open your soul to new inspiration through art.—Conceive and retain! contemplate the mutual connection of the whole, in its fulness and unity.—Comprehend! penetrate into the essential purport of that which has been felt: this appears to me the appointed way to the inward recesses of art, and the ideal. Every step here has its special signification and necessity. To whom of the experienced in music (my question is especially addressed to all good teachers of the pianoforte, and conductors) has it remained unobserved: how much is done by the fingers, of which the ear experiences nothing?—how much falls lost between the ear and the soul?—how few are sufficiently trained and concentrated to step over particular details to a comprehension of the whole?—how very rarely the work of art becomes more than a fleeting and traceless apparition?

As we now enter into particulars, the lowest rank must be assigned to the memory; art employs the whole, and has not to deal with particulars. Where memory is requisite, its relation is only towards the temporary want, and always in a way that tends to the improvement of this mental faculty. But wherever we can exercise, instead of it, perception and original thought, imagination and recollection, we are bound to do so. In the same way, our proceedings with respect to other forms must be decided.

Instead of farther theorising, I give a series of examples.

1. In the first place, it appears quite clear that instruction should not (as often happens) begin with *notation*, but with *sound*. This (the reality) must first become perceptible; after which, the notation (the symbol of the reality) has a corresponding object in the mind of the pupil; without which, it would fall as a dead weight of memory upon the objectless and unparticipating spirit.

2. The whole scale of sounds must not, in the beginning, or at one time, be placed before the pupil; he should be occupied for a short time with the first five degrees of the normal major scale:

c d e f g

after which, it may be extended to the complete normal major scale. First the incomplete, then the complete scale must, above all things, be rendered familiar to the ear by repetition, and, when possible, sung by the pupil (equally, whether he desires to learn to sing or play); for only by this means can he satisfy himself and his teacher that he has conceived and realized a sure comprehension of it. The pianoforte will be useful for explaining the whole tonal system—with the exception of the black keys—that is, the normal major scale* through all the octaves. Although

* This refers, of course, to the scale of C.—Tr.

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we do not need the extended scale at this early stage, it is so obvious and easy of comprehension as to require no further analyzation of its contents.

3. As soon as a knowledge of notation becomes necessary (by no means from the commencement), the notes should be learned; not, perhaps, "by heart"—at least, not all at once, and certainly not in several clefs. I cannot approve even of the gamut-board employed by Logier, which, placed between the key-board and the music desk, points out, in sections over the whole range of keys, the name and method of writing each, in the treble and bass clefs. It is this continued repetition of assistance and reference which fails not only to excite the memory to energetic action, but accustoms to a lethargic acceptance of every proposition.

I take this opportunity of remarking how doubtful our decision for, or against, any matter is, when judged by mere exterior results. The Logerian system of musical education was introduced some years since with a success which, even to musicians of eminence (Spohr for example), appeared astonishing. That a group of children should hasten to the lecture board, and without observable direction or mutual agreement should simultaneously apply correct and well-modulated harmonies to given melodies, seemed wonderful; that the notes were not specially learned, but thoroughly impressed on the mind, was felt as the accomplishment of a great desideratum. That, however, the inner life of art, and the musical awakening of the pupil, even understanding and memory, were disregarded—remained undiscovered until a later time, when it became evident. Then the system (which, without reference to its weak points, was the first important advance beyond the old routine of instruction) was rejected, and, at the same time, the eminent talents and merit of the projector were lost sight of. As the foreshadowed image of a vessel, struggling upward toward the horizon, is not the vessel itself which we suppose we see, so here the result was illusive. It was not, however, the man himself, but the principles of his system, that should have been judged.

The true means here, are neither to learn by heart nor by means of notation tables. Much greater strides may be made towards the higher forms of activity, even by the youngest pupils.

Our system of notation bears so close a resemblance to the object it represents (the tonal system), that it quickly becomes easy of comprehension to the understanding even of children, at the pianoforte. As the sounds in succession, from the lowest to the highest, form a graduated scale, the keys (for the present I take only the white keys into consideration, because, in the beginning, as was said before, these only, and no chromatic sounds, must be introduced) embody these degrees; so, likewise, the staff presents, temporarily, a scale of five lines. The child even, will easily perceive that five degrees are insufficient, and that too many lines would create confusion; or let it be shown by experiment. Consequently, we gladly avail ourselves (the only deviation from the form of the scale) of the coincident employment of the intermediate spaces. These, with the space below the first line, and that above the fifth, afford a means of signifying by notes, eleven sounds, which are quite sufficient in the beginning.

Now, there is still required the establishment of a place for a certain sound from which the places of the notes for all the higher or lower sounds are to be reckoned; and hence the employment of a clef. This reckoning—

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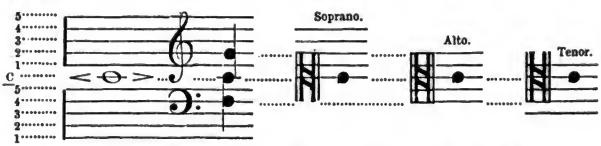
first by degrees (including the spaces ascending and descending);
then in the order of thirds—that is, from line to line, and from space to space;
finally, in promiscuous succession—

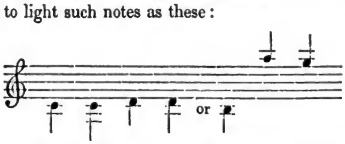
renders the reading of notes a kind of valuation or measuring with the eye, accustoms the sight to estimate and combine—both so important in performance, especially at sight—and thus soon impresses upon the mind the most important forms of sound, the diatonic scale, and the construction of chords with thirds. By this means, practised in one clef only, the pupil derives more assistance in the comprehension of the chosen clef, or in the simultaneous reading of several; and is in every way advanced to a higher activity than by mere mnemonic learning.

How the auxiliary (leger) lines connect themselves with such a foundation—how one clef, in combination with the others, and the C clef, so entirely suited to its once marked *c*, as the centre of the tonal system, fixes the distinction of high and low; how, ultimately, this procedure facilitates every clef and every transposition, must be self-evident to the experienced, or may be made clear by the assistance of this diagram:



(which is not intended for pupils), or from my Universal School of Music.

In conclusion, I cannot leave unnoticed that this method also prevents the mistakes which attend the usual routine of learning the "notes with leger lines" by heart. Too frequently have pupils, who were in other respects discerning and well instructed, brought to light such notes as these:



for *a f b g* and *c d*—which may, indeed, be easily prevented by means of a more correct form of explanation.

Throughout this stage, it is not memory, but understanding, that forms the learner's stronghold; and, certainly, nothing of an abstract nature falls to the share of the understanding, excepting the contemplation of the identity of the tonal system and the system of notation. In the notation (which, with respect to its principle, is the most excellent of all kinds of writing, because it gives the nearest representation of the subject), the pupil must recognise with satisfaction its thorough intelligibility; and will not consequently be diverted—through an expression, like "this note stands upon such a line," which would moreover not be true of another clef—from that which is the real object: to understand, by a rapid glance, successions and groups of notes.

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The use of the auxiliary lines, of a second clef, and the contemporary employment of two, must be entered upon gradually. The combination of several clefs upon three or more staves, I reserve, in teaching composition, for vocal and orchestral scores; until then, I only hint at the desirability of a fluent knowledge of the C clefs. All work that tires or distracts the attention should stand aside for the sake of the subject that is the immediate object of attainment.

4. I do not think, also, that the scales ought to be leart by heart.

In the first place, the normal major scale presents itself at once (with respect to all the names, I refer, in case of necessity, to my Universal School of Music) in the series of tonal degrees. It must be impressed upon the ear and perception, and, in conformity with it (naturally by the employment of the black keys), all the other major scales must be gradually formed by the judgment of the ear. The naming will then be directed by the simple precept: that in every scale each tonal degree must appear (not at the same time with its elevation or depression) once, but not oftener. I know not (for whenever I have imparted elementary instruction, I have always adhered to this procedure) whether immediate learning by heart advances more rapidly; but certainly it leaves the ear, the imaginative power, and acuteness of the pupil, inactive in the search after truth.

Not until the ear and perception prove themselves insufficient, must the enumeration of the keys and proportion of tonal relations be called to our assistance; even then, however, the appeal to those faculties must be repeated as soon as possible.

It is more difficult to the ear and perception to apply the systematic minor scale (with minor third and sixth, and major seventh) by itself alone, or with its transformations (ascending with major, descending with minor sixth and seventh) to practical purposes. In every case, a previous acquaintance with chromatic alteration of sound, and a knowledge of the major scale must be implied. Upon this subject, the following is supported by the experience accruing to me in the course of teaching. I draw the pupil's attention to the fact, that major and minor first distinguish themselves by the third and then by the sixth of the scale; the third, therefore, lays claim to our careful observation in the first instance. Now,

I show the open hand, and reckon from the thumb the three degrees, *c d e*; *e* reduced to minor, must be changed to *e flat*. It is the middle finger upon which the change takes place, which, therefore, forms my boundary. I begin (having gone back again) with the thumb once more, and reckon *f*, *g*, *a*—and again the degree to be depressed falls upon the middle finger, the *a* must be changed to *a flat*; then follow *b* and *c* upon the remaining fingers. Thus all the fingers are without signs of transposition, excepting the middle (the longest), which requires to be every time reduced in the minor. This procedure relieves the pupil of all difficulty.

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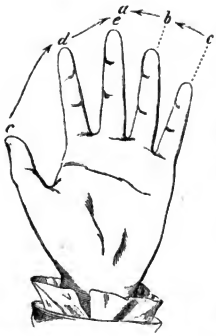
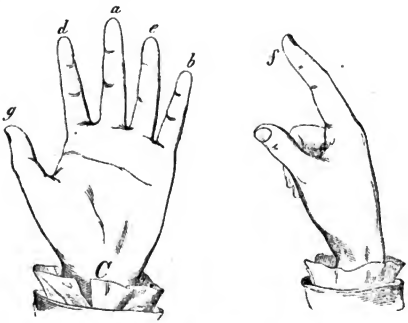


To many, probably, a variation of this scheme may suggest itself. The third is the third degree in ascending, the sixth is the third degree in descending the scale; we can therefore find the point from both ends, as we may reckon from the thumb to the middle finger, *c, d, e,* or *e flat,* and then from the little finger backwards, *c, b flat, a flat.* I would adhere to the first scheme, but in no case employ both at the same time.

It would, besides, be well at first to occupy the pupil with the major mode and compositions in major keys, until he has thoroughly familiarised and identified himself with them. Then the minor mode, with its compositions, opens an entirely new world to his feelings, without confusing him with its various modifications.

The combination of all the major keys (impression on the mind of all their signatures and scales) becomes valuable so soon as the pupil proceeds to compositions in which frequent modulations occur, or when the scales have been sufficiently practised in an abstract form, and that it is now time to show the connection between all. Here Logier's method of teaching them (which was unknown to me when the foregoing was conceived) appears to be excellent.



The thumb and the fingers are employed to indicate successively the key lying a fifth higher—thus, G, D, A, E, B, the forefinger of the right hand is called F. After C, every successive key receives an additional sharp, each sharp remaining for the following key; thus, G major having one sharp—viz. before *f*, the forefinger of the right hand is raised for *f* sharp; D major having a second sharp—viz. before *c*, the root of the hand is employed as *c* sharp, and so forth. The keys with flats assume the reversed order; F major having one flat—viz. on *b*, the little

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finger of the left hand represents *b* flat; B flat major requiring a new flat before *e*, the next finger in succession represents *e* flat, and so on with the rest. A comprehensive detail of these points, as also the usual circle by fifths, with every thing relative to this subject, will be found in the School of Music.

5. In harmony (upon which we must refer for all else to the School of Composition) it appears to me spiritless and spirit-destroying to throw together promiscuously the various kinds of chords; as is every thing that neither yields material for reflection, nor immediately enters into artistic operation. A better perception is obtained from one original chord, the major triad and two growing out of the same, in connection with two again derived from these by the omission of the root. The original chord, *g*, *b*, *d*, for example, yields the following group (the sign + points out the sounds added to the original chord):

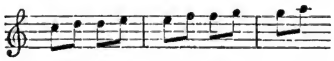
g—b—d
g—b—d + *f* without the root *b—d—f*
g—b—d—f + *a* " " *b—d—f—a*.

This is a compendium depending upon nothing abstract or unconnected; a work of reflection, instead of a mere load for the memory. The advantage is, that the whole family, including the above incomplete chords, follow one fundamental law, as here indicated:

g—b—d—f
b—d—f
g—b—d—f—a
b—d—f—a
g—b—d—f—a flat
b—d—f—a flat
c—c——e—g
or
e flat

which easily and indelibly impresses itself on the mind of the learner.

6. If, in the previous examples, the understanding, memory, and recollection were principally called into action, so the study of composition serves pre-eminently to awaken and strengthen the power of the imagination; indeed, it is, within art, the only means, as all objects conveyed to the mind from without (hearing performances, reading and playing the compositions of others) can only yield materials for contemplation, comprehension, and memory, or recollection. Under the term "Study of Composition," however, I do not recognize that abstract kind of harmony taught in the thorough bass school, but the rules and practice of real forms. The very commencement at once promotes artistic cultivation. Were it even the most insignificant progression, developing itself from the simplest motivo,



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it would be already real music, the pupil would have already had the motivo and its treatment in his mind, would have already imagined a more unlimited one, and many others, already may his fancy have felt itself incited to entirely new constructions—for who can calculate all that may grow out of the most limited motivo?—the whole of music depends thereon. The next step in advance may even now produce a work of art, although in narrow compass. The national song, which I have given in my School of Composition (Vol 1, Musical Appendix xxxvi, No. 5), might have sprung out of the first exercises or periods which occur in the first two explanations (p. 39) in the above work.

Here, however, I may and must discontinue the illustrative examples, as they have already anticipated that which must be repeated under separate heads. Could I generally approve any course of learning which leads not at once to life and action, I would unconditionally recommend the "Typical Representation of the System of Keys*" (of which my School of Composition gave the idea), by Major General von Decker (a man of great mathematical knowledge). A single figure there shows the keys according to their derivation and relation, modulations, formation of intervals, and many other details.

The fourth requisite which instruction demands in the pupil, provided he be teachable, has reference to the capability of his physical organs. But here every department of music sets forth its especial demands, which must remain subject to the consideration of the teacher in each department.

There now remains only a final matter for discussion, which, with respect to the physical as well as mental faculties, is of importance—the age of the pupil.

The customary, and certainly the first, question is, at what age can or should musical education begin? The second appears equally important for the office of teaching—what is to be effected and claimed from each degree of age? Both questions can only be answered upon the ground of that experience which psychology has scientifically handed down to us.

It teaches us that the first three years operate in the development of consciousness of ourselves and the world (the consciousness of our individuality, with its feelings, necessities, desires, &c. and of externals, so far as they enter into relation with us); the power of thought, however, its activity and development, find place with decided preponderance in the inner life of the soul. The equilibrium of the sensuous and spiritual powers asserts itself gradually, and the spirit rises from a kind of instinctive existence to consciousness and premeditation; but they are abstract gleams, contemplations void of coherence, objects which, projected and again passively laid aside, are forgotten. This condition exists up to the eighth year; in contemplation and desires, fancy is the unsettled, arbitrary, forgetful, and uncertain ruler. The deliverance of the inward spirit from this intractable

* Published by Mittler, of Berlin.

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companion now gradually begins, until, after the fourteenth year, the understanding struggles forth and raises the young existence into real and coherent life—coherent not merely as progressive animal existence, but as regards consciousness and spontaneous action. Not until the arrival at maturity is the ideal life able to unfold itself; he who has not generative power is also incapable of producing spiritually, cannot be a creator, but a mere dreamer.

Mental capacity, fancy, understanding, and reason, or aptitude for the ideal, are the four degrees of development in our soul. That the point of time cannot be absolutely determined; but that climate, mode of life, and the personal qualities of every individual, influence it variously, is as surely understood as that those degrees do not indicate conclusive conditions, in which the one is governed only by fancy, the other by understanding. Finally, that the physical power first grows gradually, and admits of exercise without disadvantage, is known.

Accordingly, viewed apart from all special considerations (for example, upon other and more essential branches of education), the commencement of musical instruction should not generally take place before the seventh year, or preferably (in the middle of the third period) not until the tenth year. On the other hand, a later beginning (especially after the fourteenth year, the period of higher strides from consciousness to rationality) would have to contend with difficulty, to impose technical practice—the work of the understanding and memory—most indispensable in the commencement of artistic training—on a spirit finding no longer satisfaction in what might earlier have been a sportive and playful enjoyment. Even the inward void felt by ripened spirits in that sphere, instigates them to carry into art foreign ideas and their attendant trains of thought, instead of, under the influence of seasonable guidance, identifying themselves with its pure spirit.

These axioms apply to the proper time for instruction. The feeling for music is awakened much earlier (as before observed) in the first years of life. Consequently, that unconscious training which we receive through hearing music, and our own attempts, and from occasional hints and information, may begin much sooner and prepare most favorably for a late, even a long-deferred course of instruction.

Now what is to be expected from or developed in the pupil at every age, is likewise self-evident from the perception of the general degrees of development. Upon this point, I need only observe that a perfect coincidence prevails between the development of art and that of the individuals educated for it. We have had, in the first place, also to imagine Art as a personification of the ebullition of excited feelings; then she stretched her young limbs to fanciful play, walked under the discipline and perseverance of the understanding, then grew, first to enlightened feeling in the sympathetic soul of man and its relations, and, finally, raised herself to existence in the ideal, into the light of reason. The child can only delight itself with pleasing sound and playing, and content itself in instrumental practice, with the exercise of the fingers and the most technical tasks. The riper boy seizes the sense of the matter, adopts hastily and without reflection that which, in the partiality of his judgment, appears right to him. Who knows not the rugged *forte* of the incipient player, the shrill tone of the boyish voice, the harsh outline of the youthful draughtsman? This is in accordance with nature; whatever exceeds this may be forced and trained artificially, but cannot be cultivated. At a later period, consciousness attains

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the form of feeling and enthusiasm for the intrinsic and refined, and ultimately a presentiment and contemplation of the ideal; he who would prematurely call it forth, would only create fastidiousness and self-delusion, or dissimulation.

I know, indeed, that this gradation has often been anticipated, and that the result has been by no means uniformly unsuccessful or injurious. In the families of musicians, especially, such cases have frequently occurred, as it were undesignedly. In such circumstances, an early beginning, judiciously conducted and superintended, renders art in a manner instinctive, develops the dexterity of the organs in the season of their greatest flexibility, ensures the most extensive course of practice, and opens the prospect of an extended career. But precocity in its other phase has likewise its consequences, even if it have not proceeded to the extent of undermining the health. The formation of the young character becomes predominantly musical; music becomes the every-day occupation, in place of general mental elevation; the impulse displays itself as musical pedantry. Should we take Mozart as an illustrious exception, we must not, at the same time, forget the legion of astonishing children and virtuosi who boldly rise with the flash and clatter of rockets to be immersed in the obscurity of some orchestra or circle of teaching, and to be thrown into the shade by talent developed later, but more consistently with the nature of art. And this unprecedented Mozart (if from his rank only examples be taken) had to make expiation by an early enfeeblement of the nerves and an early death. Nature enforces her rights most imperatively where the finest fibres of life are called into action.

Often is the question of age decided according to considerations upon the future destination in life: he who "dedicates himself to music as a profession" (that is, some child, at an age when he can yet have no right judgment as to himself or his position in life, is to be destined, from his own choice, to become a musician), must receive the earliest possible instruction; he who will practise it merely "for amusement" may receive it later. There is not a more contemptible or destructive attack upon the common human right of self-destination, than this compulsory initiation in any partial and limited direction—every department is necessarily limited and limiting, partial and rendering partial, since it diverts from all the others and receives within itself the aim and power of life—before it has displayed itself, and the individual regarding whom the decision is formed can have experienced within himself, whether this aim is in accordance with his desire and capacity. If youths of noble birth are placed at military schools in their earliest years, it is with the view of raising a staff of officers of almost innate predisposition for the standing army still found necessary; the preferential right to the rank of officer and the prospect of higher promotion are compensations. For what purpose need there be a standing army of musicians? Of these there has never been a deficiency. And where do these predestined musicians find compensation, if the extensive sphere of life open to every man have vanished before them in the one aim—and which then shows that it is neither suitable nor profitable to them? We have whole families in which music has descended from father to son, and in every case with good result; as, at one time, the families of Scarlatti, of Bach, and Mozart, subsequently those of Schneider, Schunke, and Pixis. But who can enumerate the thousands who, upon this path, have been imbittered for art and for life?

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CHAPTER IX.

MUSICAL QUALIFICATIONS AND THEIR DEVELOPMENT.

Qualification for Music. Difficulty of Recognising it. Its Necessity. Necessity of Development.—Incorrect Idea of Qualification. Innate Ability. Diversity of Qualifications. Purely Musical. Direction of the Mind. Feeling. Comprehension. Taste. Gracefulness. Sense of Beauty. Fancy. Talent for special Departments. Genius and Talent.—Ear. Neglect of its Cultivation. Pitching the Voice. Tuning the Voice.—Method of Pitching the Voice. Recognition of Sounds. First Melodic Principle. Motivo. Progression. Harmonic Principle. Transpositions. The Minor Mode. Chromatic.—Rhythm. Defective Development. Cause of it. Consequences.—Method. To mark Time. Occasional Exercises. Binary Rhythm. Analyzation. Trinary Rhythm. Compound Rhythms.—Mental Development.

It is not without apprehension of standing in opposition to many associates in art, that I enter upon the discussion relative to the qualifications for music. The question of talent is decided by the majority of artists and teachers, as if by a kind of instinct, at the first glance or hearing. They have formed and adopted an opinion, more or less clear, as to what an artist should be, and should possess within himself; consequently, certain signs and tokens, which they are often unable to interpet to themselves, serve them as evidence of qualification or disqualification. In most cases, without being aware of it, they apply their own feeling and consciousness as the standard. But, with the most candid disposition, how delusive this standard may prove! how possible it is that an inferior mind may over-rate the talent of another, or that a superior one may depreciate it!

That this question is not to be summarily answered will be at once evident, if we glance at the multifarious destinations which present themselves in the empire of music. One desires only to delight himself with it; another learns, that he may understand it better, or more thoroughly; a third proposes to "take a part in the music" in public gardens, balls, &c.; a fourth, in an orchestra; a fifth is satisfied with the situation of choir master, or of a subordinate conductor; while others contemplate practising as composers, elementary or superior teachers, or musical directors. Every one of these destinations has its full claims; each demands endowments of some kind. In such cases, what does it imply, if "talent" be briefly accorded or denied to any one? talent—for which of these branches of the profession?

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Even within one defined sphere, how many gradations are there? who can so rapidly and correctly estimate them? a Strauss, who raised the waltz to the great style—I allude to that for dancing, not those in the fantasia form, by Weber, Chopin, and Liszt, who have idealised the waltz, as Bach formerly the saraband and jig—such a man has displayed, as fully as Hummel, or Chopin, or Beethoven (without regard to the greatness of his genius), a decided talent.

This is sufficient for the purpose of convincing us that the question of talent may by no means be lightly entertained and superficially decided.

No one, however, can misapprehend its importance. Exactly at that time when its recognition is of the greatest consequence—that is, in the commencement of the course of instruction—it is most difficult, scarcely possible, to answer the question. The pupil will enter upon a career which demands some special gift. He founders or loses precious time and means if this gift be wanting; a path is closed against him, to which, perhaps, genuine inclination and otherwise intelligible impulses point, if his qualification be erroneously denied. Fortunately, it is in most cases unnecessary to judge decidedly at the immediate outset; circumstances mostly admit of making a trial as to how far the faculties can extend or develop themselves.

But the question of talent has yet another phase, which claims from instruction continual attention and interest, and is so far the more important: the development of talent. He who conceives the indispensability of the qualification, and deems its development possible, must recognise this as the principal, the primary and ultimate object of instruction. Here, therefore, we are under the necessity of defining strictly the nature of the qualification, or (as artists prefer to express it) talent.

There are two kinds of opinion which must at once be relinquished: that talent in itself is a simple homogeneous faculty—and that it continues, according to kind and degree, in the man once possessed of it, with whom it is "inborn."

The latter opinion attracts many, simply on account of its convenience. "Since I have talent, wherefore should I still exert myself?" This idea is the father of the greater number of mediocrities. "This pupil has no talent!" That is the dismissal which idle teachers confer upon themselves when they are unprepared to develop the talent in question. That talent, however, is an "innate," simple faculty, the majority find themselves persuaded, when, in contrast to inapt pupils, who advance slowly, or not at all, others appear, to whom all seems easy, who, as it were, comprehend and execute, as if intuitively, or from the most transient hint. A still clearer and more convincing argument in favour of that innate, in a manner specific faculty, is this: that the one shows himself clever and capable in various kinds of things, only not in the one department (music), although he exerts himself in its study; while, on the contrary, nothing succeeds with the other, excepting in this single department. Instances of both are indeed numerous, and must have been frequently met with by every teacher. This observation receives its last impress from those families in which an art was, in a manner, hereditary and predominant. The three Scarlattis (Alexander, Domenico, and Joseph),

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the three Mozarts, the far-spreading branches of the genealogical tree of the Bach family, the names of Benda, Schneider, Schunke, Pixis, Müller, and many others (I have already alluded to them in preceding pages), are certainly evidences thereof. In painting, the flower painter Antoine Vernet—the marine painter, Joseph, his son and nephew Charles and Horace, present a similar family tree, without regard to the circumstance, that the mother is the youngest daughter of the great draughtsman and copper-plate engraver, Moreau, the younger.

But it is exactly this family predisposition which points at once to a more correct perception of the fact. In the question of talent, we comprehend the man just as he at the present moment appears before us; as a united and finished whole; and we weigh the amount of his present capabilities, without being able to explain to ourselves how this becomes a whole; and this, this total of innate, unconsciously acquired, and consciously cultivated attainments, we call talent. How many incitements does he find springing up in musical intercourse! how much does he appropriate to himself with ease and unobservedly, so soon as only desire and mental activity are awakened! That which others must accomplish later in the course of study, by equal inclination and assiduity (if they are ever able to arrive at it), he has already gradually attained without effort, and, as it were, identified with his nature. This early inward growth in art, imparts to the ideas and operations the elasticity of instinct, invests with system and self-confidence, and relieves the teacher throughout from much doubt and toil. It is the attribute nearest to nature, free from care and from restraint; it is not, however, "the natural qualification," but comprises many incomputable adjuncts in association with this. And it is neither an absolute necessity, nor free from the danger of reposing upon "the second nature," or of degenerating into triviality.

Certainly, if we place this fertility of nature in contrast with that cold, unartistic mode of teaching which, unconcerned as to the intrinsic, conceives that it has done enough when it has introduced the pupil to certain abstract principles, manipulations, and means of effect; we can then scarcely restrain ourselves from yielding to a preference for premature commencement, or even from the wish to see it generally promoted. This may be most effectively testified to us by the clear-sighted A. Dumas. When, in 1849, with Victor Hugo, E. Scribe, and others, he was summoned to the council of state, to aid, with his great dramatic knowledge, the consultation upon the condition of the stage in Paris, Scribe proposed the suppression of the juvenile drama. "For my part," exclaimed Dumas, "I would not have this juvenile drama destroyed! it is the most precious nursery of actors." "And the Conservatoire"? demanded Scribe—"The Conservatoire forms incompetent actors. Let me have, no matter what, a discharged municipal guardsman, a bankrupt trader, and I will make an actor of him! But never have I been able to effect anything with a pupil of the Conservatoire; they are for ever ruined through the established routine and mediocrity of the school *(par la routine et la médiocrité de l'école)*; they have not studied nature, they understand nothing but more or less well to imitate their masters."

Who can charge Dumas with falsehood? Who does not know the race of trained puppets that would pass themselves off for artists? Only (without regard to the question of morality connected with the juvenile drama, which does

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not concern us here) that premature cultivation is generally not to be attained, although it cannot but awaken urgent considerations with respect to the future career in life of the pupil (p.176).

Upon instruction, and the improvement of instruction, therefore, we must constantly fall back—even talent, the natural qualification, must be confided to instruction; it must know how to discover, unfold, and employ the natural gifts; this must we all, we who call ourselves teachers of art, learn and adhere to as our first duty, if our efforts are to have vital power and a genuine result.

We may now be easily convinced that a so-called talent for music is by no means possible as a single faculty, but as an amalgamation of many very different faculties, of which one may exist, the other not,—one may be more faintly, the other more powerfully developed, or susceptible of development. Originally, we have from Nature general and simple capacity. She expresses and defines herself at first in the relations of our outwardly longing and inwardly receiving senses, which gradually divide and multiply themselves—unite and lead upward to conscious acts, to intelligent efforts (will), to activity and freedom of mind.

A glance into the elements of music shows the various incitements which are found united in it, and the qualifications it consequently demands.

Music displays itself in sound, pitch, quality of tone, and rhythm. Sound, pitch, and tone are its peculiar elements; rhythm must at once unite itself with them, like the syllabic form of language, or the movements in dancing. Herewith, also, three series of forms present themselves to us, each of which demands susceptibility, perception, and activity. The musician must possess comprehension, imaginative and representative power for tonal relations—generally included under the expression "ear." He must possess a sense of rhythmical division (sound, tone, and rest), to represent them proportionally, to sub-divide various divisions correctly in relation to each other, to indicate the movement and members of the whole by means of accents, which, by musicians, is briefly termed "time." Ear and time, received in this sense, are the fundamental conditions of musical activity; many esteem them, on their own account alone, as at once that "musical qualification," or that "talent," upon which all success must depend.

They are the first which come under consideration; but not the whole of the elementary material. For singing and instrumental performance, another elementary capacity is conjoined: the sense of tone and variety of tone. The singer must not merely sing in tune, and correctly; his voice should likewise possess power, fulness, charm, and variety of tones—qualities (technical language unprecisely describes them as the "formation of the voice") which depend upon nature, and must be perfected by cultivation. The instrumentalist, also, can produce from his instrument various kinds of tone (a "good or bad tone," as is improperly said), which possess distinct characters more or less agreeable. Finally, the composer finds, in the different qualities of tone and in the blending of the tones of various instruments, the same element for his art, of which the painter avails himself in colours. It is

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unquestionable, therefore, that the element of tone also demands "qualification;" that is, a feeling appreciation of it, and the ability to conceive various qualities of tone, and produce them in conformity with the conception.

Thus, therefore, we should possess two distinct qualifications, which intimately unite themselves with the sensual elements of music—the sense of sound and the sense of tone. The rhythmical qualification is certainly of a more general nature, and belongs to the spiritual purport of art, inasmuch as it presides over the whole sensual material, regulating it according to rule or design. Nevertheless, it associates itself with the material as essential to it, and cannot, from the very beginning, be dispensed with.

Now, have we herewith exhausted the notion of that which is freely and briefly signified by the term "talent?" Just as little as that music is rendered complete by tone, sound, and rhythm—the entire spiritual element is wanting. The acoustician, the instrument-maker, and tuner, employ and practise the ear, without thereby becoming musicians. Only these gifts of nature must neither be wanting nor left without development, because by their means alone the spiritual element finds itsel directed in music.

Now, the spiritual qualifications (if we may once more hazard the ambiguous word) are as manifold as are the directions and relations which the mind bears towards art.

In conjunction with the more sensual and elementary views which have been hitherto discussed, there is more especially requisite the "feeling" for that which lives and indicates itself in tones, sounds, &c. not only in the abstract portions (I must, for instance, have feeling for the effect of various intervals—the third, seventh, &c. &c. for the greater progressions and combinations,—ascent and descent of sounds, major, and minor, &c. &c.), but throughout the entire work of art. The assured consciousness of the latter, which we must call "perception," may be wanting, or present in association with the former.

If, in the next place, we direct our attention to performance, it is obvious that we may possess a gift for it without being thereby incited to invention, or evincing an equal ability for both. For performance, a very mixed quality, which we must describe as "comprehension," is predominantly active, and which is an amalgamation of all general and musical elements. It is, in the first place, a certain elasticity in discovering, as it were, with the first glance at the notes, the course of the composition and the means for its execution (the so-called "playing at sight"), or even adding suitable harmony where none has been given (as we hear amongst our Tyroleans and Styrians, and as we must do with an unfigured bass), on the spur of the moment. In a higher grade this gift of comprehension is able to identify itself with at least a proximate conception of a composition, and to adapt itself to the same in the performance. Here elasticity and sympathy, or acquaintance with the composer, are blended together with original susceptibility.

Subsequently, that instinctive feeling of proportion which cultivates itself as "taste" and "gracefulness," and in the highest degree as the "sense of beauty," and has for its aim the harmony of the perceiving, with the representing and creating spirit, becomes self-existant. Health, a serene mind, an excitability equally remote from indolence and passion, form the basis of these not strictly

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definable qualities, which are evidently of a general nature, and can only exert themselves in music just in the same degree as in other spheres. Finally, we have to name the emancipated power of imagination, "fancy," the peculiarly artistic faculty of forming images in the mind, and calling them forth.

All these forms of mental activity unquestionably claim their origin in the man himself, and also in his early incitement towards them, thus again "qualification." For any of them, however, from the commencement of life, the entire life and the collected information are so interwoven that it cannot be at all distinguished when and by what means the original germ began to unfold itself. Here, therefore, the original inclination of the mind and cultivation flow inseparably one into the other. Nevertheless, the innate disposition of the mind often takes such an arbitrary turn, and prevails imperiously over the most zealous resolutions, that we might be tempted to enumerate still many more special professional talents than we do. Thus we may attribute "a talent for ballad-writing" to composers who attain excellence in ballads without showing themselves equally gifted in greater undertakings; we may occasionally discover in the same artist a "talent for combination" in conjunction with an incomparably inferior originality of invention; indeed a more developed "sense for song and the voice" may be attributed to a Handel and many Italians, than to Bach and Beethoven, as well as many Germans and Frenchmen; and a more developed "sense for instrumentation" to Haydn and Beethoven, than to many of their compeers. But even here it becomes evident from the highest examples that it is no longer "qualification," but development, cultivation, and a characteristic direction of the entire personality that we have before us.

May I be granted a last word after this probably already tedious classification? It refers to "genius" or "geniality." It is not intended to establish philosophically the signification of genius and talent, and to free them from all foreign associations; for such an object reference must be made to Theodore Mundt's copious exposition in his aesthetics. Here no further illustration appears necessary to our object than is sufficient to place in order some familiar ideas for the guidance of musicians and teachers of music.

In this sphere it is usual by the terms genius and geniality to indicate only the highest grade of talent, or even genius as the innate, and talent as the acquired attribute. The latter finds its refutation in the previous observations; to render prominent one of the higher grades (excepting in spiritual matters not definitely attainable) by means of distinctive terms, appears to be superfluous. Certainly, however, the former name is required for what may be deemed a vocation of peculiar significance. As that moment in which the higher co-operation of all our mental faculties occurs is termed "inspiration," as if apparently an animating spirit had just entered into us; so to "genius" we ascribe the endowment of a superior nature, as it were, when to us and through us *ideas* become manifest—accepting the word in its true and earlier adopted signification; not borrowed and manufactured thoughts and popularly devised constructions, but the archetypes of eternal truth—ideas which also we obtain neither here nor there, but which, for the first time (so far as is known or we are aware), enter into the world through us, and impart to life, according to their object, a new element. The creations of the genius may and must be prepared in him and the world; they may be indefinitely anticipated. Their form, however, is

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an original one, neither to be called forth at will, nor to be calculated upon; it may be denied and condemned, but not altered and circumscribed; for it has its law within itself alone. And its purport is one of those eternal thoughts, also with justice figuratively attributed to a genius, insomuch as it is an efflux of that mind which rules the world in spite of all concealment and error. Such geniuses were Æschylus, Shakspeare and Goethe; among musicians, the names of Bach, Gluck, and Beethoven, are preeminent; with these a new form of originality entered into the life of their art.

In decided contrast thereto, talent has the vocation (the most fortunate one) of refining and constructing, also partially improving and beautifying, or rendering more agreeable; that is, to reconcile the supernatural aspirations of genius with the weakness and fear of the world by means of mediative inter-productions, which are forms of imitation. The function of talent cannot be more admirably described than it has been by Mendelssohn in the discussion already quoted. "If any one possesses talent and, nevertheless, produces common-place works, it is invariably his own fault. He does not so employ his means as he could, if he would. The most usual cause of mediocrity is a want of self-criticism and zeal for improvement. * * * I have turned and worked ideas—how often and how many times the same!—in order to transform into originality, significance, and effectiveness, their former common-place physiognomy. * * * Give me an idea of the most ordinary kind, and I wage that I will turn it and work out design, accompaniment, harmony, and instrumentation to the extent of rendering it attractive." How this activity of talent, nevertheless, always distinguishes itself from the labour of the calculating understanding, we shall be informed by an entire stranger, Clausewitz, who (in his strategy) describes as "promptitude" that "tact" (feeling) of the judgment by means of which are to be discovered, from amongst an unbounded multitude of objects and relations, the most important and conspicuous. The tact of judgment indisputably consists more or less in a transient comparison of all magnitudes and proportions, whereby the remote and unimportant more quickly retire, and the nearest and most important are more readily comprehended, than if this were accomplished by means of strict conclusions."

We may now, at length, judge of the problem proposed to the instructor, with respect to qualifications, and how it is to be solved.

The germ was bestowed by nature, and life has advanced it to a certain degree of development; instruction should guide with purpose and suitable means to the utmost attainable completion that which was heretofore effected undesignedly. For this purpose, it must keep in view, not merely the object of education, but must also clearly discern the capacity and deficiency of the pupil. To him the intuitive, on account of the sensually bound talent, is of the first importance; this must be roused to increased activity, directed to essentials, guarded against desultoriness, his perceptions must be raised to, and impressed upon, distinct consciousness, which must be enlightened, defined, and confirmed, enriched by means of enlarged knowledge and reflection, and called into activity through the charm of inclination and resoluteness of will. How much is already prepared, and what is to be adopted from without, is to be considered in each individual case.

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Let us now apply ourselves to special objects; in the first place, to the development of the so-called *ear*, the capacity for the relations of pitch. The development of the perception of tone and varieties of tone requires no elementary training, and first becomes important in the study of the higher branches of composition. The development of rhythmical perception succeeds that of pitch.

The musician's perception of pitch must be capable of recognising the relations of pitch when becoming audible; the mind of the musician must also be able to imagine tonal relations, even without an appeal to the ear. These are the two capabilities upon which all depends; a third (we can only describe it as a recollection of sound) is the retention in the mind of a certain pitch—for instance, the tuning of an orchestra, which may be useful upon occasion, but is not decisive.

Why is this ability for the relations of sound so little developed, even amongst many who are constantly engaged in musical practice?

Because their attention is not awakened, but is rather more frequently restrained and diverted. And because generally the incitement to a higher sympathy, through a more spiritual participation, is neglected. Instruction on the pianoforte, in conjunction with singing, is regarded as the province of musical education to be most zealously cultivated. The pianoforte is altogether unfavorable to the awakening of tonal perception; for it furnishes the player with strings unchangeably tuned, which infallibly yield the desired tone when the right key is touched, and demands, therefore, in respect to the relations of sound, nothing more immediate than attention to the mere mechanism of the key-board. The ear may remain unconcerned in the performance,—and how often it is so with scholar and teacher, we have too many opportunities of observing. Without oral perception, however, music is an empty handicraft with ever-strange materials. If, in addition to this, we consider the mass of matter forced upon the pupil himself in the usual course of instruction, the miscellaneous contents of the pieces he principally learns or hears, it will appear evident that, under such circumstances, a capacity, not hitherto perhaps favorably strengthened, would be cramped and bewildered, rather than advanced.

The routine of many years may assist, especially in singing or in playing upon such instruments (bow instruments, horns, and trumpets) as require the sounds to be sought for and formed by the player.

When this course is not open and education must be more exclusively proceeded with, the ear and appreciation of sound must be cultivated methodically.

I just add: here, as in all cases, the pupil must be prompted to self-activity by practice. Merely to present to his ear a few tonal relations, that he may discover and name them, is a languid, passive proceeding. It soon exhausts the attention of the pupil, and uses up the teacher's scanty category. The pupil must produce the tonal relations himself; this demands and exercises his imagination, and convinces him and the teacher of their sufficiency.

In consideration of the inexperience of the beginner, I distinguish here between the perception and representation of tonal relations in their near and general correctness, and their perception and representation in the greatest possible purity. The first may be described as "pitching the voice;" the last, as "tuning or correcting the voice." Thus, if the perfect fifth (*c—g*) is to be produced, the pitching of the voice is sufficient, if it can be clearly distinguished from the diminished (*c—g flat*) and

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the augmented (*c—g sharp*); the higher grade (tuning the voice) demands that the interval should have the exact tuning which is appointed to it in the system of sounds.

To employ this more refined and exact tuning, is the object of systematic vocal instruction and the teaching of bow instruments. For this object also, progress may be made by means of a monochord with a moveable bridge, or the tuning of the pianoforte. The investigation of all these matters must be left to teachers and scholars.

As a foundation for a vital and animated pursuit of music, the capability of pitching the voice is more important.

It can only be practised satisfactorily by the voice of the pupil; but requires neither that its quality should be rich, nor that it should have been cultivated. The compass of an octave, in the beginning at all events, is quite sufficient; most voices, it is known, possess a more extensive compass, although the quality of some sounds may not be equally good. Every sound is to be called by and pronounced with its name (*c, d, e, f, g*, &c.) moderately loud without either timidity or impetuosity, and sustained only so long as is usual in speaking, and is necessary to the certain perception of it. To employ in the exercise of pitching the voice an indefinite vowel (probably A or O, to promote a clearer or fuller quality of tone), or to exact the abstract task of finding intervals by their general names (sing the major third from *c!* instead of "sing *c—e!*") appears to me unmethodical. The tonal relations must be united in the imagination with the names of the sounds, and rendered familiar by practice; for we desire to be introduced to practical music, and to arrive at a distinct idea of its elements, but not to improve the tone of the voice, nor to acquire fluency in abstract theoretical definitions.

As an auxiliary instrument, that which serves best is the pianoforte, with its ready sounds and the opportunity it affords of viewing the tonal system externally (upon the keys), and of bringing sounds to the ear with its fixed intonation. With this we begin. The seven tonal degrees are shown upon the white keys through all the octaves; their names and localities, and the signification of high and low, ascending and descending, made clear and easy by means of examples at the instrument.

After this preparation, the special exercises for pitching the voice commence. They must have for their basis the contemplation of the tonal system in its natural development, and follow the same natural course taken by art in its essential upward growth. This is, at the same time, the most simple and certain course; hereby the pupil immediately initiates himself in the nature of sound, and gains, even for the highest studies and pursuits (composition), a foundation conformable to nature and indispensable from the beginning. Those abstract exercises upon a series of intervals—first, all the seconds (*c—d, d—e, e—f*), then all the thirds (*c—e, d—f*), in continuation fourths, fifths, and sevenths—are not merely in themselves anti-artistic, difficult, and annoying to the ear; they are thoroughly and decidedly unsystematic; they weary by means of their monotony, while, probably, distinctions escape unnoticed.

According to these principles we have now to direct our proceedings.

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A. Recognition of Sounds.

The first thing to be desired and worked out as a groundwork for farther cultivation, is the capacity so far to recognise a given sound, as at least to distinguish it from others, and as an evidence thereof to imitate it with sufficient exactness to render its distinction from others perceptible. This is what I indicate by the expression "Recognition of Sound."

We can scarcely conceive that this capability is wanting to any one not deaf by nature. With children, even in the first year of life, the impulse to imitate what they have heard (tone and pitch) is active; without it, none would learn to speak and sing; while both, however, begin early, and indeed the latter before the former. The same impulse which causes even inanimate bodies (strings) to vibrate when their indwelling sound (or one in relation) is elicited from other bodies, also operates in animated beings as "Sympathy."

Capacity for the recognition of sound may not be wanting; but attention and interest may have slumbered. Its existence, however, is certainly not a sign of love for music (the first condition of musical instruction); whereas, in the case of its non-existence, a remedy may be attempted.

Should that incapacity, or more likely dulness of comprehension, show itself, if the pupil be unable to pitch his voice to a smartly given sound (perhaps with the violin), can he not even be brought to join his voice with those of others (if such be at hand) who sustain the sound, it will be necessary, in the first place, to let him hear tonal relations of a very striking character—a very high sound after a very low one, and vice versâ; distant, and, because of the natural inclination for consonant intervals, insupportable relations of sound—for example, major sevenths—and try whether he perceives the distinction and consciously retains it when repeated at different times. Immediately, however, that a sound is recognised and sung with and after the teacher, it must be endeavoured to bring him to sing the major triad ascending in the direct succession of its sounds (*c—e—g* without the octave), without explanation, even without naming the notes, calculating merely upon the instinct for these most closely accordant sounds.

But now to the not altogether incapable.

B. First Melodic Principles.

1. The seven tonal degrees are taught, produced to the ear, named, and searched for throughout all the octaves.

2. Their succession is called a "Scale," C is termed the "Tonic of this scale," and the scale is first played and named from *c* to *c*, from the lowest to the highest degree; then (when this is sufficiently confirmed for the beginning) from the highest to the lowest in "reversed order."

That there are other major scales, minor scales, and chromatic, remains unnoticed. Nothing more should be taught to those engaged in the study of art than what can be immediately understood and applied. Perception, Ability, and Action are the elements of art, not remote matter-of-fact knowledge

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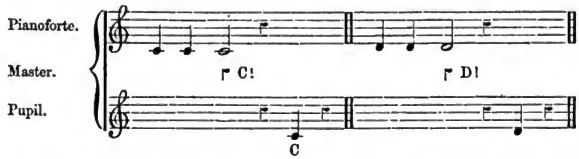
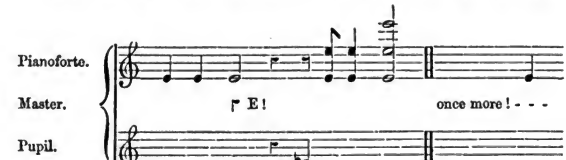
3. Now the scale is produced to the ear, ascending, sound for sound, singly and slowly, while the sound is named by the teacher and given by the pupil with his voice only,—

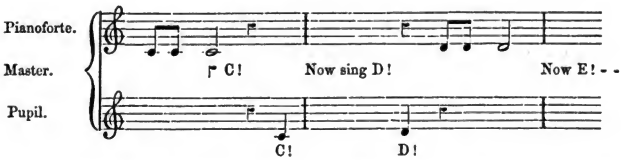


I repeat, every sound is to be sung by the pupil to the vowel sound which belongs to the practical name of the note. The instrument serves for the correction of any false sounds, because the correction of the false sound, while the pupil is singing, or directly after, doubling in the octaves above on the instrument, is in all cases



to be preferred to the voice of the teacher; in the beginning they are given by the teacher, afterwards the pupil must search for them.

4. Now the process is reversed. The first sound is given by the instrument, and afterwards sung by the pupil; the following ones are given by the pupil, and afterwards played upon the instrument,



until it is no longer necessary, and the pupil can execute the whole scale uninterruptedly.

This exercise is first extended to the octave, then as far as the voice can reach without straining.

5. At this point the scale is divided into two and two, three and three sounds, and so on, each group appearing as a "motivo." In cases requiring it, reference may be made to the School of Musical Composition.

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The pupil must sing in the form of a motivo, and make himself conversant with the new forms they still admit of; thus:

c d—e f—g a or
c d—d e—e f

again

c d e—f g a—b c d
c d e—e f g—g a b

and so forth.

The only rule essential for this is correct deduction, which must be kept in view as a fundamental principle.

6. Now the mode of proceeding shown from 3 to 5 may be applied to the descending scale.

7. Finally both directions are mixed; consequently, the motivo "reversed" (in the contrary direction) may be employed, and new figures produced; for example, in connection with those at 5 are formed likewise

c d—d c—d e—e d or
c d—e d—e f—g f
c d e—e d c—d e f
c d e—f e d

and others.

From this may be inferred that new motivos may be derived from simple ones by one or the other of these proceedings; for example, from *c d e*, either *c d e e d c*, or *c d e f e d* may be formed.

The term "passage" may be opportunely applied to forms of this class, and the nature of this fundamental form (from the School of Composition) rendered more easily comprehensible.

Let it not remain unobserved that this is all practically real music (although of the most humble grade), not abstract doctrinal technicality; and that thereby the nature of melody, whether in its most limited sphere or in its true artistic principles, presents itself to the imagination and perception.

C. Harmonic Principles.

The next experimental exercises rest neither upon the minor mode nor upon the chromatic genus, but again upon that which is naturally the most connected and comprehensible—the harmony originating in nature. This, we are aware, begins with the *Octave*, *Fifth*, and *Fourth*, but is only complete and clearly distinguished through the introduction of the characteristic *Third*. Hence this interval supplies the first clearly indicated harmony; with it we begin.

8. The second motivo from 5 (*c d e*), sung ascending and descending, will, by means of the omission of the middle sound, be changed into (*c e c*) a third.

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This may be continued from degree to degree, ascending and descending, so that passages of thirds will arise in the forms of various motivos—first,

c e c, d f d,

then

e c e, f d f,

whence

c e, d f, and
e c, f d.

9. The first sound of the scale is to be given upon the instrument, and the pupil has to find the third to it. This will lead to a two-part performance of the scale,

e f g a b c d e
c d e f g a b c

ascending and descending, and with various forms of motivo applied by the pupil, while first the lower, then the upper part is to be given upon the instrument or by the voice of the teacher, the other by the pupil—or both by two or more pupils at the same time.

The "inversion" of the third and passages of thirds, to the sixth and passages of sixths, will be opportunely exemplified and practised.

10. We now proceed to the major triad (*c e g*) upon the tonic. It is to be pointed out; its sounds first played in the melodic form, then sung, at first only simply, afterwards (so far as the voice extends) ascending, descending, and in various diversified forms of motivo dictated by the pupil. It will tend to simplify and illustrate this, if we depend upon the scale itself—viz. first singing

c d e f g

then *c e g*

If there are several voices available, the chord may be sung in three or four parts, in different positions and inversions (so far as the compass of the voice permits), and, lastly, sustained long upon a single vowel (A and O). Many teachers will be surprised at the zeal and pleasure evinced by pupils in consequence of such a chord built up by their own voices.

11. Now the tonic triad is again filled up with the scale

out of *c e g*

we obtain *c d e f g*

and a similar chord (*g b d*) placed upon G, the scale, in case of necessity, first paving the way

out of *c d e f g a b c d*

we obtain *g b d*

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and hence by the addition of another new third, the dominant seventh *g b d f* again, if necessary, using the scale as forerunner,

c d e f g

g a b c d e f

g b d f

ascending and descending.

The fifth degree above the tonic is termed the "Dominant," the new chord named "Dominant Seventh," and its fundamental law (*g* and *b* to proceed to *c*, *f* to *e*, and *d* to *c* or *e*) practically shown and immediately practised:

g b d f—proceed to

e c g e c; *

g b d f d b—proceed to

c g e c;

g b d f d—proceed to

c g e c or

e c g e c;

g b d f d b g—proceed to

c g e c or

c e g c

or the *g* may remain stationary (as the lowest sound of the chord of the fourth and sixth). The chord of the major ninth unites itself with the dominant seventh. It is shown that this grew out of the dominant seventh by the addition of a new third—as the latter was formed from the triad;

g b d

g b d "and" *f*

g b d *f* "and" *a*

its law is practically shown, and it is employed like the dominant seventh.

12. In conclusion, the major triad of the sub-dominant and the three minor triads existing in the scale are extracted from it, and the relations combined in the most connected manner,

c e g	proceed to	*c f a*
e g c	,, ,,	*f a c*
g c e	,, ,,	*a c f*

again

c e g	,, ,,	*b d g*, &c.
c e g	,, ,,	*c e a*, &c.

* In all the subsequent examples the notes of the discords must be read as descending, and those of the resolutions as descending.—Tr.

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and so forth through positions and inversions, to the extent of the voice. Finally, the chords of the sixth may be practised ascending and descending:

c d e, &c. g f e
g a b d c b
e f g b a g

again,

c b c d c d, &c. c a b c d b c d
g f g a g a g e f g a f g a
e d e f e f e c d e f d e f

and others.

Exercises founded upon harmony possess an incidental means of correcting intervals liable to be incorrectly sung by beginners—viz. the fourth, which they often take too high, the third before that, which they are apt to take too low, and the seventh, which they are liable to pitch too high and blend into the octave. These intervals may be thus circumscribed,

The fourth *c d e f g*
c d e g
c e g and ! *f*
The third *c d e f g f e d c*
c g c and
c g e c g e c e g
The seventh *c d e f*
f a c
f a c and *b c*

Here I break off; to the penetrative teacher the manifold variety of the exercises, in every direction, will be easy, and will sustain the interest both of himself and his pupil. If he have a sufficient number of voices, he will set them to sing to a holding note (I must in all cases suppose an acquaintance with the School of Composition), the scale simply, or in thirds, sixths, or chords of the sixth, above, below, or around the holding note—also passages of thirds and sixths in contrary motion, in order to accustom the pupils to the maintenance of the proper succession of sounds, in opposition to others differing from, or at variance with them, and to the comprehension of an interwoven harmony by their own co-operation.

He who clearly discerns that, in what has been hitherto set forth, almost all the intervals have made their appearance in the most varied manner, will readily recognise the fertility of the practice. That, however, which has been practised is the natural foundation of all that principally constitutes music—with the inclusion of the first and most important deviation from that natural foundation—the minor triad.

The previous fulness of detail permits me henceforth to be more brief. We proceed now to

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D. Transpositions.

Transpositions into other major keys, in which, beginning with another tonic, the scale is first (as I have previously shown) formed according to the ear, then named, and all employed as in the original normal scale. Upon this subject scarcely any thing more than naming and giving it a trial will be necessary. For the last exercise,

13. A passage of modulation through the different keys will be useful. From *g b d* we form *g b d* "and" *f*, and resolve this into *c e g*. From *c e g* we form *c e g* "and" *b flat*, and resolve it into *f a c*—and thus travel in various positions through the keys, which hereby, for the first time, become one united whole. The same may be practised with the chord of the ninth so far as the compass of the voice allows; here it appears more agreeable not to dwell upon the mere resolution,

g b d f a proceeding to

g e c g e

out to return diatonially to the seventh

g b d f a passing over

g f to

e c g e c

and so effect the resolution of the ninth and seventh together. The other must, nevertheless, be tried, and a general change and variety aimed at in all cases.

For naming keys with many sharps or flats in the signature there is a means of simplification, if such be required. Let us, in the first place, suppose the tonal relation which is to be named, as having no signature. I shall, for example, propose the chord of the ninth in *C sharp major;* but know not immediately how to find it, or the dominant chord, or the dominant of *C sharp major*. Then I at once withdraw the signature from the tonic, and instead of *C sharp* place *C*. I know the dominant of *C* is *G*, and then I can easily form the dominant chord and chord of the ninth, *g b d* and! *f*, and! *a*. Now, however, we shall not operate from *C*, but from *C* raised a semitone. Consequently, the key and tonic are not called *C*, but *C sharp;* the dominant not *g*, but *g sharp;* the dominant chord and chord of the ninth

not *g* *b* *d* *f* and! *a*,
but *g sharp*, *b sharp*, *d sharp*, *f sharp*, and! *a sharp*.

This auxiliary means, however (the object of which is not so much the finding, as the naming of the key), is scarcely needed; it is mentioned merely as a consolation for the faint-hearted.

E. The Minor Mode.

We are aware that the *Minor Mode* and *Minor Triad* do not spring from the natural development of the tonal system, but are modifications of the major triad and major mode resulting from artistic impulse towards artistic effect. The dis-

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tinguishing feature is, in the first place, the minor third of the tonic; the appearance of this third in the tonic triad establishes and frees from doubt the distinction between major and minor.

Thus the clue is given which confirms the practice of the ear in the minor mode.

14. The teacher presents to the ear and understanding, at the instrument, first the major, then the minor triad, first c e g, then c e *flat* g. Let this be sung, ascending in the major and descending in the minor,

c e g g e flat c
or *c e g g e g e flat g e flat c*

(this seems easier to most pupils than singing upwards); then

c e g c e flat g

and reversed,

c e flat g c e g

Reference may now be made to the minor triads incidental to the scale (see 12), and the ear exercised in the perception of the difference of minor and major triads; every major triad to be changed into minor, and every minor triad into major, both in singing and naming them.

15. The dominant chord is taught in the minor key the same as in the major, and with its resolution the same throughout:

g b d f proceeds to
e flat c g e flat c

as was shown at 11.

The chord of the ninth in the minor is shown as in the major, the distinction between the major and minor chord of the ninth and its resolution explained—

g b d f a flat passes over
g f to
e flat c g e flat c

in the minor, then also the resolution into the major

g b d f a flat passes over
g f to
e c g e c in the Major.

Here the chords extracted from the dominant seventh and chord of the ninth (the diminished triad and the two well-known chords of the seventh) may be taught. No exercise is needed for them—at the utmost, a few trials for proof.

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Finally, the relationship of major and minor of the same tonic. Sing:

c e flat g c after which
d f g b resolved into minor;
c g e flat c after which
b d f d resolved into major;
c g e c

and this may be practised through all the positions, &c.

Here we may incidentally bring under observation how feeble this relationship and the distinction between the two modes are, when the latter rests merely upon the tonic triad, or rather upon the third of the tonic, and the relationship or change of mode merely upon one of two chords common to both. We can proceed just as well from g b d f to c e *flat* g, as to c e g; consequently, g b d f decides nothing.

Now we call in the assistance of the *Subdominant*. First let us sing

c e g c . *c f a c* *c e g c*
d f g b afterwards
c e g c

then,

c e flat g c *c f a flat c* *c e flat g c*
d f g b followed by
c e flat g c

then the exceptional resolution,

c e flat g c *c f a flat c* *c e flat g c*
d f g b proceeds to
c e g c

The chords of the minor ninth and diminished seventh, as is known, indicate the minor mode more powerfully than the dominant seventh; nevertheless, they may also be resolved into the major. This must finally be brought into contemplation and practice, at least with the diminished seventh; we may lead,

c e flat g c *c f a flat c* *c e flat g c*
d f a flat b to
c e g c

We have here the best opportunity (because minor was expected) to point out the brighter, and at the same time milder, more tranquil, and unconstrained character of the major mode.

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16. The minor scale is now first brought into practice, and indeed at once in its strict form. We will sing

c d e flat f g (derived from *c e flat g*)
f a flat
c d e flat f g a flat g

then as a chord,

g b d b c

then,

c d e flat f g a flat g a flat g b c

then,

c d e flat f g a flat b c

and reversed,

c g e flat c
c b c g e flat c
c b c g a flat g a flat f e flat d c
c b c a flat g e flat c

finally,

c b a flat g f e flat d c

I must, however, expressly caution against the practice of this scale (known as one of the most difficult, on account of its augmented second) with excessive perseverance and strictness. It needs no such haste, that the pupil's feeling should be jarred.

The teacher will generally perceive that complete and multifarious practice is not necessary to every pupil. So soon as the attention is alive to one train of evidences, then, at least with awakened natures, real observation will extend, without assistance, over the whole sphere of study. All instruction is only a means towards an end, is unavoidably (I have already said it) a disturbing encroachment on the originality and freedom of the pupil, and must therefore neither unnecessarily intrude nor extend itself. Every teacher must invariably endeavour to render himself dispensable, and his pupil free, independent, and thereby energetic.

Hence, therefore, for the majority, the last practice, founded upon

F. The Chromatic Genus,

may be altogether omitted, or only slightly and opportunely brought forward.

17. Upon the foundation of the major scale the chromatic is gradually formed. In the first place, its degrees are introduced in the form of auxiliary sounds, and sung thus:

c d c sharp d *d e d sharp e* *e f e f*
f g f sharp g *g a g sharp a* *a b a sharp b* *b c b c*

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The last groups (e f and b c) serve for the illustration of the whole tones divided by the chromatic intervals. Should there be difficulty in the beginning, we may then, instead of commencing with the tonic, set out with the semitone below it:

b c b c c d c sharp d, &c.

The same may be practised in descending with auxiliary sounds,

c b c b b a sharp b a a g sharp a g

then,

c b a sharp b b b flat a b flat

then,

c b c b flat a c a flat g c g f sharp c f sharp g

f sharp g f e g e flat d g d d flat c g

and so forth; and after this, the chromatic scale ascending and descending may be tried.

This is perhaps a favourable opportunity for making the ear, from this point, acquainted with, and imparting to it a clear perception of, the arbitrary and compound chords—for example, to form out of g b d f, either g b *flat* f, or g b d f sharp, the latter to be thus introduced:

g b d g f sharp g
g b d f sharp g

(f sharp as an auxiliary sound), and then

g b d f sharp e c, &c.

In a similar manner would

c e g g sharp a

lead to the augmented triad, and

d f g b b g f d d flat

to the compound chord g b d *flat* f, and thus every extraneous form comprehensively identifies itself with one which is more natural and simple.

At the close of this dissertation I wish once more to point out that all therein rests upon the progressive development of the system of sound and harmony of my School of Composition as its foundation. Presupposing the correctness of this development, it must also be most comprehensible to the natural sense, and the correct course for the unfolding of this.

Not until after the practice in pitching the voice, has the right period arrived for a more refined perception of sound, with the exception of occasional corrections. But it will soon be evident that then not much more remains to be done. For the sense of the majority is generally inclined towards and seizes correctly, not only the relations of sound, but whatever it is able to represent to itself clearly in natural coherence. A few degrees of the scale once mastered—and material obstacles are rare exceptions.

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Let us now proceed to the faculty next in importance, the feeling for rhythm, generally comprehended under the name of "time."

As already premised, Rhythm is not exclusively a musical form; it is, however, in nothing so important, indeed indispensable, as in music. When we reflect upon its nature, it appears scarcely conceivable how rhythmical feeling can remain in so many persons weak and undeveloped, sometimes apparently altogether wanting. Yet there are to be found enough of those practising music, and musicians, who, with immediate reference to this branch, appear to be totally deficient, although possessing technical skill and a lively feeling for music. Both of the elements which we have found in rhythm—the accentuation of that sound which, for some reason or other, is to be felt as the principal, and the intelligible division and arrangement of the moments of time for the successive series of sounds—suppose nothing but understanding and observation common to all. That so it is, is proved by the example of thousands of slightly gifted and instructed musicians, and hundreds of thousands of recruits and drummers who every year learn to bring into their movements the strictest measure of time. How can this universal capability be so frequently wanting in gifted and educated persons, and cause so much anxiety to teachers of music?—especially when we find the same faculty exercised in so many games of children, in the recitations of elementary schools, and in so many mechanical employments, both practically and beneficially!

Feebleness of character and temperament are sometimes detrimental to rhythmical feeling and its operations; as, for instance, affecting symmetry of movement. The timid, alarmed at difficulties, hurry, through secret disquiet, in slow passages; the phlegmatic obliterate rhythmical accents and run groups of similar movement (for example, semiquavers and triplets of quavers) one into another; an undefined feeling for particular movements induces a disproportioned or otherwise unsteady hurrying or dragging. Nevertheless, every experienced observer knows that the want of rhythmical feeling renders itself obvious far beyond these individual cases.

It originates, in fact, from the indifference of most teachers (elementary teachers especially) to the development and invigoration of those very "qualifications" which are considered indispensable, from the neglect to recognise the pupil's own feeling, and to awaken and employ his spontaneous action. As soon as external knowledge and preparation permit, compositions are studied and practised, each independently and for its own sake. They are mostly chosen according to the degree of execution the pupil has already attained, according to his momentary fancy or the fashionable taste, or with a view to please the parents, or to provide for the drawing room or concert, and under the most favourable circumstances, according to the teacher's conviction of their positive artistic value. Whether a composition, perhaps excellent in itself, be acceptable to the mind of the pupil in its present stage of development; whether it will be improving to this mind with reference to the destined branch of musical study;—this is considered with adequate seriousness by only very few teachers.

Let us now glance at the multiplicity of compositions as our fertile and highly cultivated art yields them. How variously rhythm divides itself into members, of quavers, semiquavers, crotchets, greater and smaller measures! how these members

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subdivide themselves into similarly accented triplets, syncopated, and still more ingeniously calculated notes! how these members frequently interchange in numberless ways, or present themselves in the different parts variously against each other; three against two, five or seven against three or four! How changefully are sections formed; how variously is the succession and force of accent! If we take into account that all the retardations and accelerations prescribed by the composer temporarily obliterate or interrupt entirely all definiteness of measure, then all that the pupil has to observe, moreover in what relates to the key, technicalities, &c. and, finally, the bewilderment of all perception, and especially rhythmical feeling, by those exercises in equal rapidly rolling, and rhythmically dead, series of sounds, which so many teachers (of the pianoforte particularly) never can sufficiently impose on and recommend to their pupils; it is rather calculated to excite surprise that even so much rhythmical feeling as is indispensable, and we mostly meet with, is still maintained.

But bare sufficiency alone can be nowhere found so insufficient as in art, which, in itself, must lead and awaken in us a life of ideal elevation, a life of freshness and energy, and more highly and energetically animate us with inward power to outward action. Rhythm, however, is the direct and proper expression of this innate power. It is the inward decision which becomes the act. "Now!" and "This!" are both the fundamental decisions upon which the signification of rhythm rests. Now at this very moment I will strike. This is the decisive or preferable moment for me, and not the next or succeeding moments. Both fundamental principles, rhythm in all its extension, is the power of the will realized in action. A will that accomplishes nothing, acts which express nothing clearly and energetically, constitute an irksome life, incapable alike to cheer or to inspire our self or others. And that is the character of the greater part of the music we hear from musicians and amateurs inclusively.

I do not hesitate to attribute much of the corruption in our art to the neglect of the rhythmical sense, and should be at no loss to trace this neglect in the compositions themselves, in the effeminacy and insipidity of fashionable pieces, and the dragging, uniform, psalm-like measure employed to give an air of tendernes, fervor, and devotion to others, equally ungenuine. But undoubtedly this indefiniteness, this undecided will, this "I would, but * * *," is also a characteristic feature of an age, declining through the consequences of a long peace, and the people's want of independence.

The principal, if not only, means which we see employed by the majority of teachers as a support for the rhythmical share in a performance, is "reckoning" or counting time; i. e. the indication of the parts of the bar by counting aloud, or beating with the hand or foot. Let us calculate upon it, like the hints to directors (communicated in the School of Music), as a means more of spiritual than material operation.

The temporary expediency, indeed indispensability, of "reckoning," needs no

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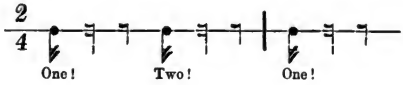
argument. But it answers no purpose unless performed with the strictest accuracy. The accompanying words

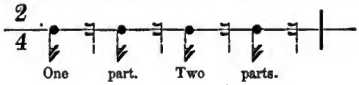
"One!" "Two!"

must be pronounced promptly and briefly, not drawn one into the other, but detached

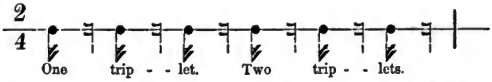


and the pupil must not hesitate and stop, but strike, as it were, electrically. Thence it follows that more is accomplished by an energetic but moderate, than by an over loud, deafening exclamation. The same applies to beating time with the hand or foot; when it is required, the stroke must be promptly, but not heavily or violently struck. The beating with the hand is more effective than with the foot, because it can be employed with greater nicety and precision; it is performed in the best manner with an instrument of a high clear tone, with the edge of the nail upon the music desk or any small metal instrument. The motions of the director must always be sharply defined—indeed, pointed; the free and more finely conceived training by which experienced orchestras and choruses depict the undulating line of the spiritual rhythm, would undermine the security and elasticity of the beginner.

Should the reckoning of the parts of the bar, in slow movements, be insufficient, recourse may be had, in binary subdivision, to two syllables instead of one, and in triple subdivision to three; for instance, the measure of two crotchets thus*:



triplets of quavers thus,



and by this means the *parts* and *members* of the bar are indicated at the same time. In quicker movements and when some degree of certainty has been acquired, it will be sufficient to indicate the principal part only; thus,

* As the difference between the English and German languages renders it impossible to preserve the literal form of these examples, or to bring them into agreement with the methods usually followed in this country, it has been considered more important to adhere to the author's distinction between the *parts* and *members* of the bar.—Tr.

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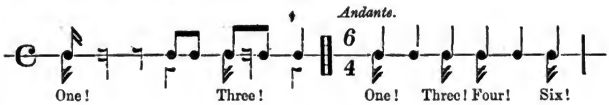
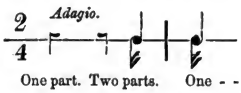
or, at least omitting the subordinate members, thus,

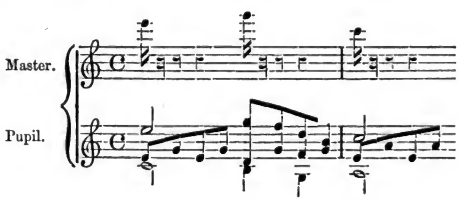


When beginning upon the unaccented part of a bar, it is safer to reckon it from the beginning:

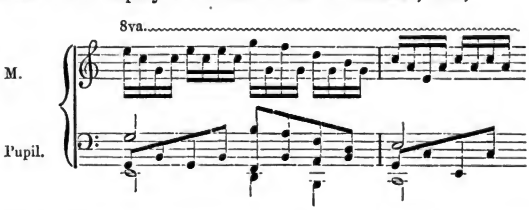


but it injures the effect of the unaccented time, and should be discontinued when possible.

The practice of "accompanying" in a higher octave or upon another instrument, pursued by many teachers, is a relative guiding medium. Like the former medium, it operates effectively, but, through the musical element, more sympathetically. Only it deprives the pupil of individual feeling and decision, since it does not leave him free for one moment; at the same time necessitates from the teacher many repetitions and interruptions, thereby to prevent excessive disagreement from arising between his playing and that of his pupil. Single detached notes, especially in the acute region of sound, operate more effectively; for example,



and even this only when it is necessary. The most effectual remedy against unsuitable hurrying and dragging, or precipitation and misdividing the measure of time, is for the teacher to accompany in members of half the duration; thus,



and by this means make the measure of the first sound perceptible before the second follows. This operates irresistibly towards the acceleration of the durations of time,

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or against retarding them; the short penetrating accompaniment of the accented sound operates still more advantageously against precipitation, when the time is firmly or even increasingly restrained.

All these means are good and frequently indispensable. But they are only expedients, and unsuited to elevate or perfect the rhythmical feeling. For they are in opposition to the nature of rhythm.

The soul of rhythm is decision, spontaneity, and will, coming forth in determined action. All those expedients are external decisions. They may promote obedience and docility, and, in the course of long application, the externals of rhythm may through them become a habit. How remote is this from intrinsic rhythmical vitality! There exists upon this subject a universal demonstration. The national songs of the Germans, during the elevated periods of the people's existence, display an energetic rhythmization; whereas, in the oppressed periods, they are uniformly effeminate and tame: thus, for example, the chorale, in the time of the Reformation, in contrast with that of the Lord-seeking fanatics, or the modern indifference and hypocrisy. The national song of the Italians, this highly gifted and so much longer oppressed people, is monotonous and voluptuously effeminate. The national song of the Gaelic and Scandinavian races is also emphatically sad or passionately hilarious in its rhythmical signification. The national song of the quickly excited, capriciously constituted, and impetuous French, also displays rhythmically (and in this case, on account of the unmusical nature of the people, pre-eminently) the character of this remarkable nation.

Rhythmical feeling must be inwardly awakened from without, strengthened, refined, and advanced to consciousness and activity. This is the duty of our office, as teachers, so long as we are obliged to accept the condition of the people as it is, and until it becomes better through united efforts and higher guidance.

The former, however, can only be attained when the pupil, as soon and as much as at any time may be possible, decides and judges for himself. And it is soon and to the greatest extent possible, if the teacher discover a sympathetic course to bring it thoroughly within the perception of the pupil. Artistic instruction must not consist wholly of external suggestion, teaching, and training from without, but in animating and developing outwardly from within. This is most indispensably the case in the field of self-decided action in the rhythmical department.

Not in that chaos of every sort of duration, not in the chequered commingled play of more or less important accentuations, as the course of most compositions (good and indifferent) exhibit, can the feeling be strengthened and raised to self-possession and self-guidance. Here, as every where, the structure must be raised from its foundation, and must be begun with the simplest materials, and these presented in the most accessible manner.

The right school for rhythmical training, however, is the pianoforte, with its prepared scale, and the choir of bow instruments, which are capable of the utmost precision of articulation. The wind instruments, which depend upon the power of the breath, are less favorable; and least of all singing, in which, moreover, either through heartfelt participation or through momentary anxiety, the mind comes into play, and which, according to its whole nature, inclines itself more to the undulating than to sharply pronounced motion.

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The combined operations of several performers are advantageous to the invigoration and establishment of rhythmical feeling; the trifling deviations in which individuals incline toward opposite sides assimilate themselves and disappear in the great feeling of general effect. In conjunction with this, it is beneficial to appoint a single pupil to beat time. For beginners (i. e. boys), it is animating to march to music in which the rhythm is clearly marked.

The exercises themselves must begin from the most simple rhythm, and be immediately adapted to both the rhythmical phases; the proportion of one rhythmical part in relation to the other's duration, and the requisite rhythmical accentuation of the principal part. We become immediately conscious that the proportion of time for the individual sounds and rests is a matter of abstract work for the understanding and attention, and therefore fatiguing; the accentuation, on the contrary (so soon as the pupil has once felt its effect and begun to perceive the reason), is the vivifying principle, the individual and exclusive act of the pupil, in which he feels and concentrates his resolution. To this point too much importance cannot be attached.

According to this view of the subject, the exercises would take the following course. I presuppose that the teacher is skilful, and prepared to exemplify in various ways given subjects (if not of his own invention), national airs, &c. according to the requirements of rhythmical training.

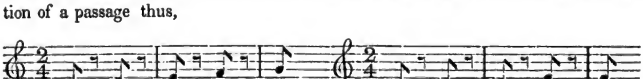
A. Incidental Exercises.

1. As rhythm is the chief ruling principle, so its application immediately unites itself with the previously prescribed exercises for pitching the voice. The motivo of two sounds is at the same time a binary rhythmical motivo; every passage that can be constructed upon such a motivo serves at once as a rhythmical exercise; as soon as the sounds are uttered, they become rhythmical in equal duration and with the accent placed upon the first sound as the principal part of the bar.

One! Two! One! Two! One!

The teacher counts or directs; the pupil intoning as was shown in the exercises.

I emphatically premise that in this also, immediately after the confirmation of the tonic in the commencement of the exercise, the sounds are not to be sustained to their full duration, but uttered in the manner of speaking—i. e. the above application of a passage thus,



and in the moderate movement gradually (earlier with dull pupils) more lively, but neither hurried nor dragging. This detached performance is less fatiguing to the voice, and imparts a more significant idea of the proportion and importance of the rhythmical parts. The holding out (as we observe in singers and performers on

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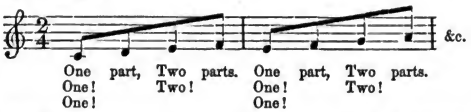
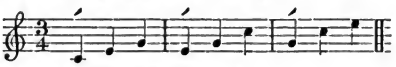
wind instruments) has a tendency to drag and constrain the elasticity of the execution.

2. The quadrate motivos will be first employed as exemplifications of the parts and members of the bar,



but without accent upon the third quaver. When the pupil is sufficiently confirmed, the opportunity may be taken to mention incidentally that, by altering the sign of the time (as above four-quaver time), and the kind of time by the inclusion of two and two bars in one to a compound (two crotchets into four crotchets), the members may be changed. The more refined grades of accentuation cannot here come under consideration.

3. The tertiary motivo at once presents triple rhythm, in which the one accented or loud principal part is succeeded by two softer parts. Next to the motivos extracted from the scale, those contained in the triad



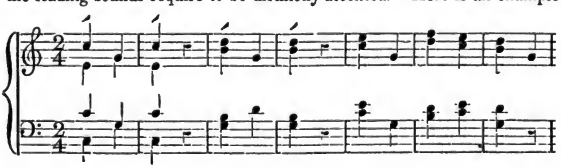
will serve for working out the trinary rhythms.

The incidental exercises should not be unnecessarily extended. The exemplification of any one kind of rhythm only appears generally requisite, because the necessity of rhythm lies in the nature of every intelligent being, and unrhythmical performance creates indifference, perplexity, and weariness. That necessity will be satisfied by means of the next succeeding form. Other forms (such as beginning upon an unaccented sound, dissimilar divisions of the bar, &c.) are not yet to be demonstrated here.

We now apply ourselves to the exercises adapted to rhythm alone. If the incidental exercises have been carried on as mere rhythmical configurations of the exercises upon tonal relations in singing (therefore with a less appropriate organ for precise rhythmical expression); so now the instrument, as a better medium, claims its right.

B. Binary Rhythm.

An extremely simple subject in the easiest kind of rhythm (two-four time, phrases of two bars, and equal durations) may be practised in such a manner that only the leading sounds require to be distinctly accented. Here is an example:



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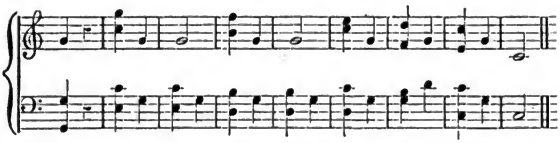
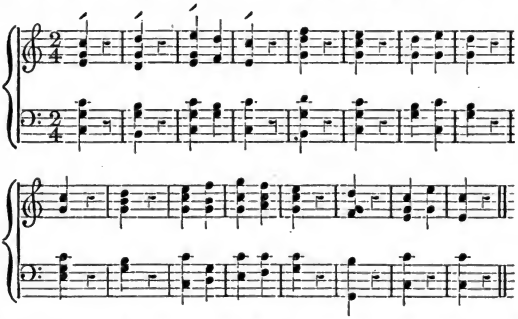


to which other and better ones may be added by every teacher. The more sonorous percussion of the principal note, in most of the bars, brings out the accent and awakens the feeling for it in the most effective manner; the rests mark the phrases of two bars still more precisely, and confirm the rhythmical feeling before the short phrases flow together into the greater one.

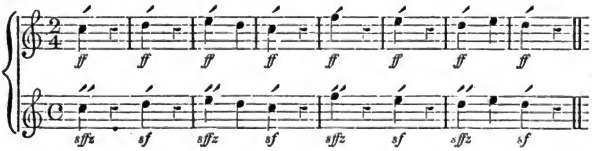
In this and every rhythmical problem, it is to be premised that only moderate difficulties be imposed on the practical and theoretical knowledge of the pupil, in order that he may be able to fix his attention principally upon its rhythmical purport. Even for the first beginning, such subjects are easy of construction.

5. The accentuation of the principal part of the bar, which was before called forth by the composition, must, in other subjects of similar purport,



be brought out freely, without the impulse of greater and less power of tone.

6. As soon as these principles are established in the feelings of the pupil, it may be explained that the binary order may, by the combination of two bars in one, be converted into the quadrate; that, indeed, the latter is often the basis upon which the former has been constructed. Both the preceding sections are really not in two-four, but in common time, which is shown by the closing chord falling upon the penultimate bar. The distinction between the principal part of the bar and that which was a principal part (this is explained in the School of Music) should be distinguished by a more or less forcible accent.



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I presuppose all the accents at the beginning of the bars to be given with energy; the distinction may be sustained ruggedly and harshly rather than undecidedly.

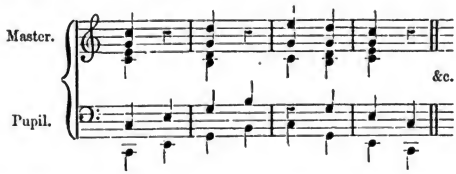
In these very first exercises the teacher himself should co-operate; in the first place conducting by counting and beating time; as soon as possible, however, joining in the performance by playing only the principal notes. Then he should exchange places with the pupil, he playing, the pupil counting and beating time, and, lastly, giving the accented notes, the latter in the higher or lower octave. Or a simple arrangement of the exercise may be made in the form of a duet.

Should the teacher be able to unite two or more pupils, it will be most advantageous to employ, simultaneously, but variously, the three or more individualities of teacher and pupils, while two play and the third counts or beats time; perhaps two play a duet, the teacher at a separate instrument gives the accent, and a fourth beats time, exchanging parts in all when practicable.

The same equally applies to all succeeding lessons, and in them will be attended by still greater advancement.

C. Analyzation.

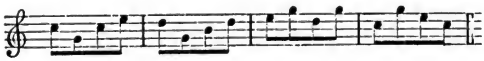
7. One of the former exercises on the binary measure may be simply performed with three or four hands by the teacher or pupil, or with the inclusion of another instrument. Then the pupil repeats simply; the teacher, however, filling up in his part the places of the rests,



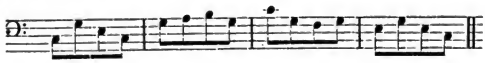
in order to accustom the pupil to a varied performance, and excite him to a keen appreciation of the accented notes.

This serves for preparation. The teacher now first introduces

8. The members (subdivisions) of the bar into the performance in the most simple manner; for example, by adding to the preceding subject in its original form this upper part:



or, instead of the bass previously employed, this



(of course with the necessary explanations), and exchanges parts with the pupil

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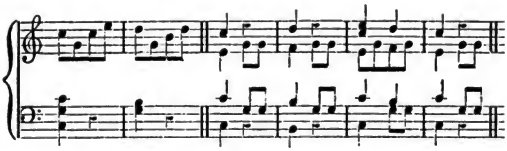
9. Now both the figures are to be played by the pupil, only in various ways,



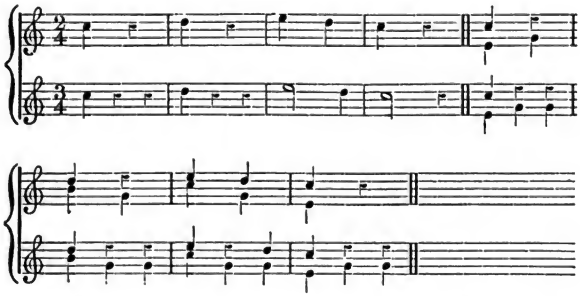
and these exercises gradually advanced to the second subdivisions—viz. semiquavers, in bars of which each division is a crotchet.

To avoid wearying the pupil, different subjects, varied in the style of the above simple ones, may be taken; the subdivision also admits of numerous modes of treatment. It is, however, in the highest degree instructive and encouraging to the pupil to bring into the performance (as figurative variations) the subdivisions in the simple subjects previously practised.

C. Trinary Rhythm.

The triple form often appears more agreeable to the feelings, because it assimilates more with the fluctuations of the mental emotion, than the obvious contrast which exists in the binary form. In rhythm, however, the giving of proportion rests with the understanding and will—that is, decision and self-command; therefore, the binary rhythm is the instructive and certain form; after that, only, can the trinary rhythm arrive at distinctness and practicability.

10. It appears most suitable to the purpose for a beginning to be made with the conversion into triple time of some of the subjects previously practised in two-four time,



because then the whole attention is directed to the one object, and because the rhythmical operations thus reciprocally illustrate themselves.

After this follow

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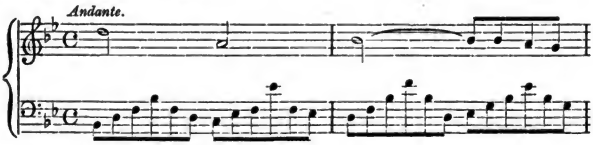
E. Compound Rhythms,

and certainly, in the first place,

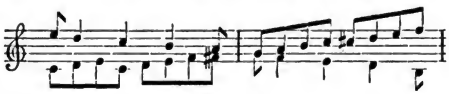
11. Triple subdivisions in bars of two or three divisions, and binary subdivisions in bars of three divisions; for example, subjects in six-eight and nine-eight time, triplets in two-four and three-four time, and progressions of quavers in three-four time.

Finally, there may be now practised,

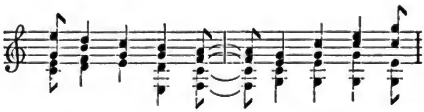
12. As special examples, the varying employment of rhythms of two and three divisions; after which, the simultaneous performance by several players (in which each must adhere firmly to the characteristic figure of his own part), and by the same player. The latter (evidently the more difficult) is best attained, if the one kind of figure be first confirmed and can be continued almost unconsciously. If, for instance, this short phrase



were to be played, the three first double triplets would thus have become so habitual in their movement that the melody in quavers would proceed spontaneously; if it be found difficult, the first triplet must be played for a short time previously (perhaps one or two bars) as a kind of prelude. Thus, also, must the figure of syncopation find a foundation and support in the next short number,



before it can be employed unsupported.



Here, however, is obviously drawn a boundary to our preparatory exercises; the latest extend already into the province in which we have to choose amongst compositions artistically free, and not those designed for the purpose of instruction. In relation to farther instruction and confirmation of rhythmical skill—in the first place, good, well-written marches (amongst others, we have those of Beethoven and Ferdinand Ries), and dances (also ballet music); then, however, overtures and symphonies should be used; for orchestral music is in general more powerfully and clearly marked and more rhythmical than quartet or pianoforte compositions.

I will not conclude these remarks without reference to two points.

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It may be observed, in the first place, that the training for tonal and rhythmical proficiency, merely on its own account, demands neither labour nor an extraordinary expenditure of time. It operates in a much more animating manner for pupil and teacher, when the latter knows how to awaken the ability and interest, and to promote the zeal of the pupil, and connects every exercise with others, not continuing it uninterruptedly to the point of tediousness. But this is also essential to every pursuit. Music demands, even for a simple performance, such various knowledge, acquirements, and capabilities, that an experienced teacher would by no means think of separating the branches even for only an hour. Were those exercises dispensed with before the sense of tone and time had reached their development, or approached towards it under instruction, the consequence would be ever-repeated work upon every new problem, and, under the best circumstances, training and habit would take the place of animated feeling and energy of mind. I have myself (if I may refer to my own experience) had to observe, with real astonishment, the neglect of rhythmical power in a student of composition, who studied and practised composition with uncommon talent, diligence, and ability, who had previously cultivated his pianoforte-playing so far that, in a practical sense, he could master the greatest difficulties in the compositions of Liszt and others; but was therein so unrhythmical—that is, void of accent in his playing—that frequently, when he has begun to play to me a new composition of his own, I was unable to distinguish whether it was in common or triple time till I had seen the notes.

Secondly, let it be borne in mind that these exercises are calculated to excite the general mental capacities of the pupil He must vitally and powerfully feel that which presents itself to him simply and clearly; he must have a clear and continued perception of that which he works out from its foundation, and by no means note it down as a matter of memory, as we do abstract subjects, such as vocabularies, or names and numbers, without connection, but in vivid representation, as he himself formed it. However trifling these courses for the cultivation of the ear and the rhythmical sense may appear with reference to works of art, they are, nevertheless, the stimulants to individual action, or rather its commencement. It is in individual action, however, that man first arrives at his prerogative, and the free, full, and invigorating exercise of his powers. An essay composed by the boy himself, a song which has emanated from our own soul—even were it but the fruit of the understanding—awakens and fructifies in us more than that which is ten times better, proceeding from others.

The first unlimited and essential foundations of musical education are tonal and rhythmical development. On this account, I have dwelt longest on them, even at the risk of laying down, for many teachers, much that is already known to themselves, or marked out and successfully carried into practice. Here, indeed, it is of no importance whether any discovery originally belonged to me or another; but it is important that what any one of us has discovered and tried should be for the advantage of all who examine and find it good. Above all, I reiterate my wish that this book may not be regarded as exclusively my own.

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In the subsequent observations, however important their subject may be, I may express myself more briefly. They relate to all that constitutes musical endowment beyond the development of the ear and appreciation of time. For this, no especial method can be laid down, excepting that which depends upon the general mental influence and direction of the teacher.

To those two faculties immediately combined with sensuous objects, a third, that may be termed "perception of tone," the capacity for distinguishing the varieties of tone, unites itself in an equally close connection.

It would be an error to suppose that this capacity exists to such an extent in all, or the majority, that it requires no farther culture. Were the perception of tone universally awakened and refined, should we hear so many uncouth, offensive dialects, full of nasty, gurgling, hissing, muttering, or harsh sounds? Should we submit to the inarticulate grinding and grunting of a barrel organ? And should we, in Berlin, "this metropolis of the most refined and pure intelligence," provide our only refuge, the zoological gardens, with a closely stationed train of invalid street musicians? Above all, would it be found supportable to be victimised by the *cornet à piston* in the opera and ballet as well as in the gardens, assuming, with its cramped tones, the supremacy of the melody, and by the barbarous excess of brass instruments in the orchestra? Really we need not be over proud of our cultivation of art, while society adduces evidence upon evidence of the defectiveness or perversion of mind. How much do we lose by thus suffering our eyes and ears to be tortured!

In relation to tone, the teacher of music can obviously do no more for his pupil than unremittingly keep awake and technically guide his perception and consciousness of the variously modified qualities of tone. Good teachers of singing, and of bow and wind instruments, are intent upon this. More rarely does it appear to be the case with pianoforte teachers; especially those of the most modern school, who, never being able to do sufficient for the exacting claims of executive proficiency, often, on that account neglect the "study of tone" (as it is generally termed); that is, the production of various and suitable qualities of tone adapted to the prevailing expression. In the present day, especially, we must learn, with admiration, from Liszt's performance, of how many various colourings the pianoforte, so monotonous in the hands of the majority, is capable, when awakened by an inspired finger.

But, with this care for the chief department, it appears to me the teacher's duty is not fulfilled. Not only singers and violonists, not merely all practical musicians, but also conductors and composers, stand equally in need of awakened and refined perception of tone; the same with the audience, as in the contemplation of a painting, besides the sense of form, the sense of colour comes into play. If our art be the flower of the life of sound, so must our instruction, so far as it extends amongst mankind, awaken and illustrate this life of sound. And that it must in all directions; for man is one united organization; and only in the unity of the whole, can his cultivation be attained.

It is incumbent on us, whenever we are able, to lead to consciousness, and cultivate the purity, harmony, and character of language. He who speaks not well, also hears not well; he who speaks impurely or coarsely, in him the sense of tone is

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rough and coarse, or undeveloped; he whose soul is susceptible and animated, also speaks well and with animation, and carries his inspiration into all he does.

It is incumbent on us to awaken the attention, not only of students of composition (although more especially of these), but of all pupils, as much as possible to the nature of tone, to the distinction and comprehension of the various qualities of tone, and to bring within their observation the various instruments individually, and their united effect in different combinations, and here and there by opportune remarks (not by theoretical or æsthetical discussion) to render all these resources practicable. The qualities of tone of the various instruments are best observed when each is heard separately, or in compositions of insufficient interest to absorb the sympathy of the listener. Tonal colouring in the richest variety is presented in the works of C. M. von Weber, Berlioz, Meyerbeer, and Wagner; sweetness of harmony in Rossini; grandeur of sound in Spontini: all this, together with truth of character in Haydn and Beethoven, not to mention others who have distinguished themselves in one or other of these directions.

The like, not less, but also not more, we have to do in order to stimulate in our pupils that sense which has been previously indicated as feeling or susceptibility for the purport of music—as sense of beauty, &c. Neither our understanding nor our judgment, however correct and profound it may be, can be of any use to them; individual feeling and judgment alone are the right and wholesome arbitrators of the acts and conceptions of man. Least of all can we expect that youth or childhood will feel and discriminate like the matured man. The natural course of development is repeated in every individual, and cannot be disturbed without bringing about some degree of distortion. The sense awakens first, and the boy revels in the pleasure it opens to him; then, in the fluctuations of the still undefined effervescence of feeling, the youth feels himself inspired, blest, before he yields himself to the impetuous torrent of passion, before he has learned to discern the rugged antitheses or the more subtile contrasts of character, and to seize only the all-pervading idea.

All this the teacher must know, not theoretically or philosophically, but he must have perceived and felt it all in his own life, and renewed the experience of his life in his art. He himself must not have dallied too long in the play of the senses, nor have acquiesced in that fabulous "line of beauty" which so frequently (with regard to the misconstrued theory of "proportion" of the Greeks) signifies nothing but the line of demarcation between that which effectively pleases our sense and the true ideal of the contemplating spirit. The teacher must have felt and received within himself the fulness of life and of art from its source to its utmost extension, or, at least, he must strive unceasingly to do so.

And, thus prepared, he must stand beside the pupil, study him, and judge what, at every stage, is calculated to be acceptable and improving to him. This he must not force upon him by persuasion, lecturing, or argument; it is only the untrammelled perception that discloses itself; every constraint, every intrusion, scares the sensitive impulses of feeling back into the soul longing for development, and changes compliance, even hearty desire, into repugnance. He must rather, by change of occupation, by a hint seemingly thrown out by accident, anticipate the question of the pupil with an encouraging exposition or confirmation of what has just dawned upon

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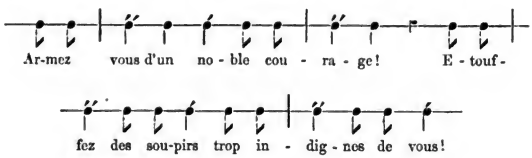
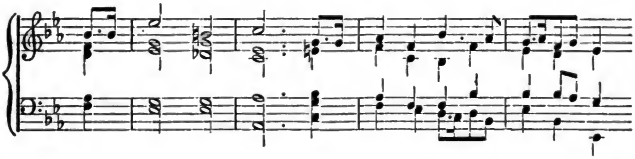
him or impressed him in a work or movement; in fact, by every possible means he must induce and entice to progress.

Analysis is a special means of leading to quick and acute perception and discrimination; for it is precisely the manifold character of musical productions, and the multiplicity of expressions which flow together in forming a work of musical art, that embarrass perception, without which there is no certain progress. Melody by itself contains already two elements—a progression of sounds and rhythm. If we strip the melody of its tonal series and present to the ear merely the rhythmical movement, with the familiar accents of a drum—for instance, the powerful aria of Clytemnestra in Gluck's Iphigenia in Aulis, thus:



the signification of the rhythm and of the tonal series would become distinctly obvious; many an insinuating succession of sounds would prove themselves as feeble and effeminate (take, for instance, the entire race of monotonous songs with and without words on the chorale pattern); in many—for example, the Allegretto in the Symphony in A major—the totality, and at the same time energy of effect, will display itself in the animated pulsations of the rhythm, even when the sounds are withheld. In many instances I have led pupils (in composition, and at a youthful age) quickly and forcibly to perception, by asserting, with decision, the falsehood of that which had dawned upon them as truth. Nothing challenges self-dependence and enlightened conviction more effectively than such an abrupt contradiction of our glimmering consciousness. I have also frequently found it expedient to accede to an erroneous conception or idea, until, in the result, it proved itself untenable. With this purpose, one might praise a March, of possibly a dragging chorale-like character (I speak of the first examples that occur to me; the pupils themselves give the best),



as a warlike movement, in which the clash of arms resounds at every step; or describe as very energetic an asthmatic melody which scarcely creeps along. Thus also I willingly admit, for a time, a lengthy fugal theme; the counterpoint presents plenty of difficulties, and the first working of the subject will already be spun out to an unendurable extent. Thus I pretend to approve, when, in the first orchestral essays, the whole mass of instruments is brought forward at the outset; for the

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necessity of a gradation will at once expose the impracticability of such a proceeding, since all the resources are already expended. Then is the time to point out the wise economy of a Beethoven (in the Pastoral Symphony, or in that in C minor), and contrast the intrinsic power of single instruments, or the judicious assimilation of a few, with the mere material heaping together a mass of sound. This procedure undoubtedly presupposes a judgment of active capacity and power, and independence of character on the part of the pupil, and, on the other hand, a minute estimate of his abilities. I follow out this plan myself, in constantly admonishing the student to adopt nothing that I or any other may propose to him as true or right, without examining and testing it himself. This principle applies to every man and every calling; but to none more emphatically than to the artist. More important than all training and doctrine is his own activity, which is throughout purely personal, and for which he alone is responsible. When the development of those qualifications, bound up with the senses, and the more spiritual tendencies are inspired and lifted up by example drawn from life itself, then will that total of powers and aspirations which we term *talent* enlarge itself and command success. For, as the human mind is a unity, so the whole sum of faculties is affected by whatever is accomplished in any direction. The cultivation of musical talent brings to higher tension the powers of comprehension and imagination, feeling, and reflection, active impulse and power of will. It stirs even the sympathetic and higher powers of the soul, in which feeling and perception are united into one indivisible faculty; indeed, it rouses and gives wing to this faculty (if it lie in any way dormant in the mind of the pupil), and guides him, being qualified, throughout the domain of sound. Those grains of seed which the teacher imperceptibly scatters, remain unobserved, and are forgotten in the splendour of subsequent successes, which nevertheless germinated in him, ridiculed, when—how frequently!—they fell upon senseless stone, or between prickly nettles and thorns, or upon the common highway, to be trodden under foot.

But the teacher must direct his mind to a higher aim than to the meed of success.

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CHAPTER VII.

TECHNICAL PROFICIENCY AND ITS DEVELOPMENT.

Nature of Technical Proficiency. Its Distinctiveness from Art. Its Necessity. Basis of Instruction. Mental Participation. Concentration. Volition. The Elevation of these Powers. The Feeble, the Strong, the Volatile. Interception of the Powers. Playing and Singing at Sight. Strict Technicality. Its Relation to Instruction and to Art. Technical Proficiency as a Means or an End. Division of Instruction into a Technical and an Artistic Epoch. Teachers of Singing, and their Influence. Authority of J. S. Bach. Combination of Technical and Artistic Principles. Limits of Technical Acquirements. Impossibility of all-sufficing preparatory Study. Clementi. A. E. Müller. Moscheles. Czerny. Elementary Studies. Development of the Sense of Pitch and Tone. Execution. Mental Participation. Listening to one's self. Self-criticism. Mechanical Advancement. Execution. Classification according to Physical Capacity, and the demand upon it. Arms and Hand the Organ for Pianoforte-playing.—Formation of the Fingers. Different kinds of Auxiliary Apparatus.—Spiritual Participation. Reflection. Invention. Aptitude for Art. Art and Art-traffic.

THE third of the tasks incumbent on artistic training, is the development of the executive proficiency necessary for performance. Whatever is to take shape and life through us, requires the medium of appropriate and qualified organs. These organs are inborn to us; but, like the whole man, they must be developed to an extent corresponding with the demands made upon them. At the first glance, this will seem to define executive proficiency as mere bodily training; and such is the notion of many artists and teachers; hence the term "technicality," which implies the external and manual character of this species of development, in contrast to art, into which the soul of the executant enters. In this sense, it must certainly be admitted that proficiency is not art. The fact that voice and speech, hand and fingers, are in activity, has no direct connection whatever with the emotion that inspires me, or with the purport of the work I interpret; those are but the external means for these spiritual conditions, which I might perhaps manifest in some other way if I chose. For this reason also the studies for the acquirement of technical dexterity have not an artistic purport. They never present the revelation of

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artistic feeling or fancy manifested for its own sake; but only such external means as shall conduce to the external proficiency. Therefore, all possible exercises of material adroitness will never raise the artistic perception of any one in the smallest degree.

We must rather consider the nature of this proficiency and the means for its acquirement as opposed to art; for it comprises the cankering contradiction that the object of our activity is art, while our actual pursuit is foreign to its nature; it stimulates the sense unceasingly without ever satisfying the mind. And thus, that which should be the pure effusion and nutriment of the soul sinks into a mere business, regulated according to outward expediency; art is materialised through being perceived only in its tangible element; one becomes accustomed to regard art from a cold and critical point of view, without the participation of the feeling; one risks indeed the submersion of whatever susceptibility for the purport of art may have been innate, altogether.

If we would convince ourselves of the anti-artistic nature of technical activity, we have only to look where it shows itself in its utmost purity and success, at those performers all whose art has been revealed in the material gifts and acquirements of their own personality; like the fowls, who dare not venture to overstep a chalk-line drawn across the floor, their horizon is contracted within the narrow circle of self, and this wide world is lost to them. This long drawn-out sound, this mezza voce, these shakes, arpeggios, chromatic scales: these are their art. "The admiration of children and monkeys, if that tempts your palate." Art! soaring high above all vanities into the region of the ideal; Psyche, with airy, effulgent pinions; pluck them out, and you will find an unsightly worm!—and for the sake of these stale wonders, years of stupifying and incalculably laborious technical training!—And then—for the sake of this personal glorification—the struggling, pushing, bending to obtain a debût; the servile canvassing for the countenance of the critics, of the court, of the "patrons;" the journeys into highways and byways to secure a "full house" and "applause" (by means of hundreds of free admissions); and, after a space of, at most, ten years of a brilliant career, oblivion, through the lustre of some new bright name—oblivion as unmerited as the former triumphs! Who has ever watched and well reflected upon such a career, must have solved every doubt as to the influence of a technical speciality, in contrast with that of a genuine artistic activity.

At the same time, there is no doubt that material proficiency is indispensable to whomever would exercise art, and that it has to be acquired. Without practical skill the artist is not available; the deepest initiation into the spiritual purport, the purest devotion and enthusiasm, will have no appreciable result without well-trained and efficient executive power.

How shall we acquire this executive power, and yet remain free from the baneful influences of its appropriation? This is the next question we have to consider. My summary reply to it is—firstly, that this indispensable faculty, and the labour its acquisition involves, must be imbued with some degree of artistic

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purport, must be in some measure bound up with the aims of art; secondly, that we must not concede greater importance to whatever tends not directly towards this aim than is absolutely required; thirdly, that we on all occasions alternate our technical pursuits with others of a purely artistic import, so that, for no space of time, not for an hour, our consciousness and feeling be led astray or estranged from genuine art.

All this is to be effected, and, in my opinion, without any great difficulty, when one puts the case in a clear light.

Before all, let us thoroughly consider this material proficiency, so necessary and so dangerous in its appropriation. Is it, and is the practice for it, really restricted to the bodily organ only, that is to be brought into activity? Has the mind really no participation in it conducive to the aims of art? Here no more than anywhere else in our actions can the line of demarcation be drawn between what is spiritual, what material. In every exercise of the bodily organs, the mind comes into play as a matter of course. The question is how to excite this spiritual activity so as to act in every direction; and more particularly to lead it to recognise whatever artistic element informs or is akin to the mere technical department.

Besides the training of the bodily organs, we must give due importance to that certain faculty which, from a dexterity or elasticity of mental organisation, precedes and qualifies the material operations. In this sense we call those clever arithmeticians or draughtsmen who inherit from nature a peculiar faculty and certainty for their pursuit. This dexterity or facility of mental operation is particularly brought into play in "reading at sight"—a faculty so indispensable to the professed musician.

It requires that the notes, rhythmical measure, marks of expression, and perhaps the words in a vocal score, should be at once read and executed in the prescribed tempo.

If we now proceed to analyse every and any kind of material proficiency, we shall find that in every case a favourable natural condition must be presupposed—namely, a well-qualified organ; then the task is to inure and develop this organ to increased power and flexibility. Here, at the very outset of personal activity, we must bring the mind into manifold co-operation; we cannot proceed without the desire and the resolution to practice, without attention to the technical rules and their observance, without perseverance in the task. And here, too, at the very outset, there is danger of being led astray from the path of true art. The mere technical labour (which is certainly foreign to the spirit of art) may repulse fine and lively susceptibilities. On the other hand, colder natures, and those easily incited by vanity, may, in pursuit of material proficiency, easily subvert the end to the means, until the purport—nay, the very sense—of art is lost to them.

Next, the preparatory studies come to be applied. Some amount of technical proficiency has been acquired, and has now to be brought into distinct activity.

For this, we require, besides the general purpose of concentrating our thoughts, the prompt co-operation of our entire mental power, the resolution to pass with this sum of our faculties into action, through whatever means we feel at our command, and the quick discrimination in the choice of these means. We require presence of mind, in case of unforeseen and unfavourable circumstances—self-reliance, and that unlimited and unselfish devotion which kindles the noblest enthusiasm. It must be

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clear, that, without these mental conditions, all study and preparation are vain and fruitless; who has not witnessed many painful examples where the want of them, absence of mind, and shyness, or momentary nervousness, have paralysed real proficiency?

Now, at last, we are enabled to survey the whole task of instruction. We perceive that real proficiency must include natural bias for the subject, moral and intellectual conditions (inclination, will, intelligence), besides the development of the physical organs. And, moreover, all these faculties have to be appropriated and guided, so as to act in one specific direction; resolution, courage, and promptitude of judgment might exist in one direction of the mind, and be wanting in another.

What can and must we do then to bring about the confluence of all those qualities which efficient execution demands? We must investigate this enquiry in detail, and proceed separately to consider those qualities without the co-operation of which no amount of proficiency will be of any avail. And here we shall have again to acknowledge that instruction for art must be education.

Next to the inclination, it is will, and perseverance in willing, that activity requires. That perseverance which is compulsory, or brought about by force of persuasion from without, can only be imperfect or deleterious. These external incitements have but an external effect; they lead away from the object, and stifle, or blunt the inclination. The greatest mistake, in this as in every other branch of instruction, is to impose study for punishment, by changing into dread and annoyance what ought to be the object of inclination. Pure will exists only so long as there is genuine liking for the subject.

In order to strengthen the will, we must raise the standard of inclination, and show the goal as attainable, and, if possible, as within easy reach. Because, as has been already remarked, youth has not the long-sight and steadiness of maturer years (we are presuming that the outset of musical education takes place in early youth); therefore, it must be led on by easy and graduated tasks, and care taken to explain and analyse, step by step, as the pupil advances. To the master each separate study appears only as a branch of the general development; every vocal or instrumental piece that is executed or produced by the pupil, appears to him as a means towards the general purpose; he knows that, before the development of activity is complete, nothing perfect can be expected, and that composition or performance, were it but of a simple march, can be completely effective only from the hand of the fully developed artist. This is the true standard of the teacher; not that of youth, however, which is circumscribed by want of experience and the difficulties of the task. To him the several branches of the great task must be individualised. The sum of faculties that he requires must not be made known to him,—only that particular proficiency with which he is to make a beginning, or which is wanted to accomplish some object immediately in view. This is the first aim; the second has the purely artistic object of the work that has to be produced or executed; and this second aim is, at the same time, a reward for exertion, a stimulant to this inclination, and an encouragement to new efforts.

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Those who are weak must be assisted to reach their aims easily and speedily; the teacher must express himself satisfied when the pupil produces his best, whatever that may be; and encourage him, with the proviso that what must be left imperfect now will be resumed and perfected later. But this course must be well distinguished from a planless wandering about. All the faculties, moral and active, are so closely related, and so dependant one on the other, that, although instruction has to divide and treat them singly, it is not to be expected that any one of them can be brought to its utmost development, until the aggregate power of all has been strengthened by general and special cultivation. Therefore, in this, as in every other branch of instruction, we must return several times to the same point, each time with increased power and comprehension, with a higher standard. Thus a steep mountain path leads many times through the same vertical line, each time at a greater elevation. In thus dividing the task, and ignoring, as it were, all that is at present unattainable, the weak or inapt are spared the mortifying and enfeebling sense of inefficiency, and led to concentrate their entire energy upon the point immediately within reach. And this in full sincerity; for what is not yet attainable, cannot be the subject of present study, nor of censure. Want of faith in the subject, shuts out sympathy; want of faith in one's self, paralyses every effort; premature difficulties perplex the pupil; those that are imperfectly understood, hinder him; only successful efforts strengthen him. His courage will rise as he is reminded, from time to time, how unattainable was once what he now accomplishes, and finds in such experience a sure guarantee for still further progress. Every return to the same point with increased proficiency must serve to demonstrate the existence of still higher aims to strive for.

To the strong and gifted, the mark must sometimes be put too high; that will increase courage and elasticity. To the presence of greatness, applies that wondrous phrase of the poet:

"I love him who desires the impossible."

For the thoughtless and flighty, the tasks must be more compact; and, after the first trial, they must be well analysed, in order to prevent precipitation and flightiness in the pupil.

I speak of the strong, the weak. Let us apply these terms to the single stages of the course of instruction, and we shall be giving the full significance to their meaning. Absolute strength or absolute weakness exists seldom or never. Every one has strong, as well as weak, moments and phases of character; consequently, the above maxims of instruction must be applied as they are calculated to influence the momentary disposition of the pupil. And thus is opened the first active sphere for psychological observation, and the "art of teaching."

The will must become resolution now—not at some time or other, but now, at this moment—to sharpen itself into action without any embarrassing retrospect or hesitation.

No teaching can absolutely confer this impulsive and resolute volition; nature must have provided the means; life and training will test and consolidate them. The musical instructor has a share in this life and training committed to him; and he is bound earnestly and strenuously to accustom his pupil to firmness and resolu-

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tion. Whatever he wants to say or do, he must do at a stroke. "Begin, proceed, finish!" There must be no pause between, no looking back, no repetition, no improving. This is the unalterable basis of resolution. On this account, it appears to me undesirable, unless there is extreme occasion for it, to interrupt the pupil in order to correct his faults or warn him from committing them. Interruption checks the action, arrests resolution, hinders and weakens the consciousness, and that devotion or abstraction in the work without which no artist can accomplish anything. It is only inefficient teachers who will fear to let the pupil "state his case to the end;" whereas he who is thoroughly sure of himself and of his subject will quietly take note of every fault, and, when the pupil has finished, will single out only such of them as call for immediate correction, and are not beyond the capabilities of the pupil to amend. In the same way, self-corrections during a performance are to be reprehended. They arise from the good-will of the pupil; but they disturb the rhythmical feeling and elasticity of volition—the determined resolution that is the germ of all activity and character. The pupil also is to accustom himself to carry in mind many faults and imperfections till the end of the performance (even hazarding the danger of forgetting some), and to correct them afterwards in detail. This fault of hesitating and stopping to improve, shows itself also in the province of composition. Here it arises mostly from doubt. Now, it is a certainty that composition, no less than everything, from the first commencement, can be done in various ways. I can choose this subject, A, or any other out of the countless mass. I may retain it, or alternate it with others, or dispense with it entirely; I may alter it, take it higher or lower; in fact, it is incalculable how many possibilities present themselves; that which appears wrong may under circumstances be admissible; that which is good, superseded by something better. Whoever gets entangled in this web of possibilities, reasonings and doubts, will never come to action; like bad and feeble politicians, their will degenerates into a dishonourable neutrality, until at last they lose all resolution and principle. The motto of the artist, as well as that of the warrior and of every man of action, is "Doubt is the Devil!" When the moment of action is come, reasoning and doubt must retire. I have always found it expedient to make pupils of composition produce their sketches at a stroke, even in large attempts—fugues, rondos, and movements of sonatas. It is only then that teacher and pupil can judge with certainty of the whole, and refine and improve it. He who produces in any other way, may bring to light many single good points; but the living connexion, the "flow," as musicians say, will be found wanting.

For execution, nothing will be found so conducive to progress as resolution of mind, taking part in collective musical performance, either in orchestra or chorus, or in playing pianoforte duets; because here the one player propels the other forward, without leaving room for corrections or hesitations.

Here the best opportunity presents itself for acquiring that faculty most important to the practical musician (and which rests mainly on resolution): singing and playing at sight. The possession of it is also most salutary to the amateur; it ensures him fresh and manifold enjoyment, and exempts him from those eternal recommencements

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and repetitions of what is already known, by which music indeed has often the influence to blunt and stupify.

What, then, is required for this "reading at sight?"

In the first place, sufficiency of knowledge and practice; in the next, quickness of sight to recognise the notes and the signs of rhythmical division and expression. It must be obvious that this quickness of sight, which rather has to guess than singly to spell out all these different signs, will be greatly facilitated by the method of learning the notes pointed out in a previous chapter. The same applies to playing from score and facility of transposing, which this involves, and which is more fully treated of in the "Musical Treatise." Neither can it be doubted that a knowledge of the conduct and working of subjects, harmony and form, are the most important auxiliaries of quickness of vision. But all these are only preliminary conditions.

The essential point is the possession of that firm decision which perseveres to the end, no matter with what means or with what success. Before all things, we must go through with whatever we have once begun. The opposites of resolution—idleness, doubt, and timidity—must find no admission whatever.

When, formerly, I gave pianoforte lessons, I used, as a means for this end, playing for four hands upon that instrument. I used to choose in preference compositions of marked character, especially in the rhythm (for example, rather arrangements of symphonies than of quartets), because they appeal more sympathetically to the faculty of firmness of will. The difficulties of execution had to be essentially less than if the pupil could have surmounted them by practice. If, for instance, he was advanced enough to perform Haydn's and Mozart's sonatas, I gave marches; if he had penetrated as far as to the easier sonatas of Beethoven and those of the middle epoch of that composer, I chose the symphonies of Haydn and Mozart; later, Mozart's and Dussek's pianoforte duets; then Beethoven's symphonies (first, his C, D, B flat, C minor, and E flat). Before the commencement, it was distinctly understood that the pupil, since he performed without preparation, should not be responsible for any mistakes, at the same time that he must keep strict time, at a reasonable tempo. To hesitate or keep back the time was strictly forbidden; without consideration of what he has missed, he must proceed onwards; in case of necessity, if a passage presented an insurmountable difficulty for one hand, he must pass on with the other only; in the worst case, he must read on with the eyes, and come in again at the first opportunity with one or both hands. Practice was never permitted on these occasions. As soon as a piece began to be familiar, it was laid aside until it was forgotten.

This proceeding (of which I may speak unreservedly, since I have long ceased to instruct on the piano) at first greatly disconcerted inapt pupils. But, even with the third or fourth attempt, most of them adjusted themselves, and gained, in proportion to their powers, increased efficiency. A cheerful and extensive survey of the works of art was their reward.

We have now discussed the means of strengthening those faculties of mind and character which must go hand in hand with all artistic activity. Now only we are

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in a position to consider what, in the strict sense, may be defined as technical proficiency.

That technical development is indispensable, is just as certain as it is indisputable that a precarious influence attaches to its unartistic nature. The important point is to acquire so much of technical proficiency as is necessary, without diverging from the path of true art. In order to attain this, it is necessary—first, not only by words but by example to impress the pupil with the fact that the technical part of his studies is but a means (although an indispensable means) for the artistic purpose, which latter must never be lost sight of as being the only aim. It is essential to acquire those means but for the attainment of that aim. Then two objects are gained—firstly, that the means correspond to the nature of the aim, that they be sufficient, but not more than sufficient; secondly, that they be applied as soon as possible.

But what is the measure of technical proficiency?

This question cannot of necessity be answered positively in this place. The performance of Beethoven's great Sonata in B flat, Op. 106, requires executive proficiency of infinitely higher development than does the same master's little Sonata in G major, Op. 14; it does not require different, but more developed powers to execute the former; thus every stage of technical training corresponds to some circle of works of art, and may consequently be rendered available by their study and execution.

This maxim may appear superfluous, as a matter of course, to those inexperienced in the regular routine of teaching. Most teachers also will not dispute its truth; but it too often happens that we neglect to put in practice what we are ready to admit as theory. Some teachers are altogether deficient in artistic consciousness, in full perception of the real aim of artistic training: it is not to be expected of these that they shall lead others to a goal unseen by themselves. Other teachers surrender themselves to the mistaken views of the aims of art which show themselves at all periods, but more especially in times of decadence of art, and which always attract the majority. These, seeing in technical proficiency the quickest means of appreciation and celebrity, put it up as the aim and object of ambition, to themselves and their pupils.

This aberration most frequently shows itself in votaries of the piano, the prepared keyboard of which, dispensing even with the necessity of sense of pitch and sound existing in the pupil, offers him the readiest and easiest facilities for display. After the first preliminary exercises, he has to labour at an interminable succession of studies; and after these he will find himself promoted to concertos, "which" (to quote the word of a most eminent pianoforte teacher) "is the most rapid means of development." By this means technical proficiency is indeed advanced, and the powers and hopes of the pupil are fixed upon its attainment. By this means, concertos of Hummel, Chopin, Mendelssohn, Dussek, Beethoven, and Henselt, not to mention all possible pieces of display, are practised promiscuously until they are tolerably or perhaps brilliantly performed. From without, from the public, this may bring "success" to master and pupil; but whoever carries the consciousness of true art and its objects within him, will soon see through the flimsy veil. There are enough of these brilliant concerto-players who are thoroughly unable to express a little, simple sonata; indeed, they have imbibed indifference and dislike towards all

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works in which there is "nothing to do;" which means, which offer no field for the display of their mechanical marvels.

Others, again, recognise the spiritual purport of art, and know its technical branch to be merely a means; but they conceive the two as separate and distinct grades of instruction. Since some degree of technical proficiency is required for every kind of performance, they insist upon this being first of all attained, and the artistic part (conception, &c.) to be treated of afterwards; thus taking the material proficiency as a distinct task by itself, instead of looking at every one of its directions and stages as the preparatory means towards corresponding directions and stages in art.

This aberration seems to rule especially in the department of vocal art in Germany; and indeed with many teachers, distinguished in the technical part of their art, who might accomplish extraordinary things, if they followed their inward propensities and conscience, in preference to a supposed external necessity. One feels tempted to say to them, "Man lives not by bread alone, but by the word of God." Man does not sing by the voice only, but within the voice lives and works the spirit; therefore, we are not to banish this spirit for a time and treat the voice of life as an instrument! The voice is not an external implement, but indivisible from the spirit. It does not lead to mastery, but to want of understanding and to deviating from the true path, when months—nay, years—are spent in developing the organ, with the reservation that the "spiritual department" of art is to be studied by and by. The finished singer requires complete development of the voice; and for the attainment of this, the study of years, if not unceasing study, is necessary.

But to expect the same from the mere beginner or from the amateur, who has neither the means nor the ambition to attain to this height, only leads to the neglect or abandonment of the study or to loss of time and extinction of all feeling for art. It is totally impossible first to cramp and deaden the sense of art in any one, and after a time to find it again living and sound.

It is to this principle of so many teachers of singing that we owe the preference, in Germany, of the slight and superficial Italian music to that of Germany, and especially to the deeper German works. It is natural that a course of training, conducted in the way described above, should rather lead towards a style of art (such as the Italian) the externally pleasing and insinuating character of which can most efficiently be conveyed by external technical means, than towards the spiritual German style. Some may also be enticed upon this path by the example of famous Italian masters of singing (for instance, Porpora), who taught little save the development of the vocal organ, and yet brought forward great singers. But it appears to me one is deceived by examples such as these, unless one brings into consideration the cultivation and organization of the Italians, from out of which their music has grown. The well-opened larynx, fineness and mobility of all that appertains to the senses, to the extent of passionate intensity; by the side of this, a volatile facility of passing from one situation or humour to another, and, under whatever mask, to retain his individuality, and with energy to make it felt; for all

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this, the Italian has to thank his clear mild atmosphere, his entire manner of living. And to all this his music corresponds and suffices; whereas to us it is strange and insufficient to the purport of life; perhaps it is we that are insufficient, and that the exuberance of personality has been crippled in us. From whatever reason, however, a course of training directed only towards external proficiency cannot suffice for us; it may make us bad Germans, but it cannot make us good Italians.

The question, whether the technical and spiritual branches of art are to be treated as distinct or as closely bound one within the other in the course of training, appears to me so important that I feel bound to quote some opinions of authority on different sides of the question, in order to incite every reader to examine the subject for himself.

The great name of Sebastian Bach first invites our attention.

"His method of teaching," Forkel relates, "was the most instructive, expedient, and certain that has ever been known. The first thing he taught was the touch. For this purpose, beginners were made for several months to practice nothing but single phrases for all the fingers of both hands, with a view to strike every note clearly and neatly. He wrote six little preludes for this stage, and fifteen *Inventionen* for four hands. When these were learned, the pupils were at once brought to his own greater works, in which they could best exert and strengthen their powers."

First of all, we must utterly renounce all and every authority; idleness and cowardice alone may by means of it escape from the duty of self-thought and self-examination. This applies particularly to the department of teaching, and to the preparatory appurtenances of art. How difficult and slow is progress when we lean on precedent!

During five or six centuries, the most ingenious and difficult expedients were resorted to in order to find seven names for the seven notes of the scale out of the six prescribed syllables, before any one ventured to call seven distinct things by as many names. Until the time of Bach, pianists preferred to dispense with the use of the thumb and little finger. There are extant fingerings for the practice of the scale of the year 1678, after the following fashion:

```
Right hand,  2 3 2 3 2 3 2 3····1 2 1 2, &c.
             c d e f g a b c    c b a g
Left hand,   1 2 1 2 1 2 1 2    2 3 2 3
```

(The middle finger turned over the first or third), or

```
Right hand,  1 2 3 2 3 2 3 2 3 2....3 2 1 2 1 2, &c.
             c d e f g a b c d e    c b a g f e
Left hand,   3 2 1 3 2 1 + 1 + 1    + 1 2 3 2 3
```

Or (according to Matheson, 1735):

```
Right hand,  2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 4
             c d e f g a b c d e f g a b c
Left hand,   2 1 + 1 + 1 + 1 + 1 + 1 + 1 +
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And backwards:

```
Right hand,  4 3 2 1 2....1 +
Left hand,   1 2 1 2 1....2 3
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It appears curious to us to ascribe as a merit to Bach, that he has been the first to make use of all the fingers which every sound person possesses. Such a fact should encourage us, were such encouragement wanted, to judge freely for ourselves, were it even in opposition to a Bach.

But is he opposed to us? He begins, as every one should, by regulating the hand with reference to the touch; for this end, the pupils practised for a space of several months nothing else than his *six preludes pour les commencans*, then the *Inventionen*. Forkel mentions these; but before and together with these, there must have also been exercises for the fingers. But these preludes and *Inventionen* are nothing less than works of art (some of which have not lost their artistic value and beauty to this day), having at the same time reference to the limited technical capacity of the pupil. Consequently, Bach is not opposed to us, but in our favour.

Generally speaking, the contradictions that appear to exist amongst true disciples of art, will be found to be mere misunderstandings. Thus Deverient (letters from Paris) expresses himself on the subject of future dramatic schools in Germany: "The technical development will be conducted more gradually and more thoroughly; the pupil will be made to feel that the material part of every art must be fully mastered before he can enter upon any artistic action. The body must first learn to move with grace and consciousness before it may venture upon the expression of an emotion of the soul; an harmonious rendering of language, an unaffected and naturally emphatic delivery of prose, will be demanded of him before he can be admitted to convey the storm of passions in verse."

But are then grace and dignity of motion all "material?" Are not they, together with that conscious individuality in which some law is typified and adhered to, the very element and soul of art? even if they are not displayed to that extent and finish which can only be gained gradually by assiduous study and practice, in each particular domain of art.

We have thus a right to ask that the technical exercises may be infused with artistic purport as early as possible, and from thence (from the first lessons) that the two may be joined and alternated, so that not a day nor a lesson shall pass without participating in the spiritual element of art (as we must call it in contradistinction to the technical preparations for it), and without positive conviction that art is the object of all training and practice. To have in readiness a course of works of art calculated for every stage of mechanical proficiency, is one of the most difficult tasks of the teacher.

The second point for our consideration is the extent to which technical proficiency ought, generally speaking, to be carried. This question (which has already been touched upon) carries us into the exclusively material domain of art, the anti-artistic nature of which has already been pointed out.

The ultimate object of technical study is to qualify for the performance of works of art; in a word, to suffice for every possible exigency that may occur in any particular department of execution.

It would appear from this that the course of training ought to include and anticipate every such exigency, so that the works that are to be performed may

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present no point of difficulty that has not been already mastered in preliminary studies. From this view of the subject have arisen the over-growth of solfeggios and études, in which our teachers and publishers luxuriate.

That this solution, however, is both false and impracticable can easily be shown. Who can pretend to know in advance what specialities of execution every new work of art may require? And when have ever previous (or rather extant) works done the service of anticipation for succeeding ones? Sebastian Bach brought manifest modifications into the technical idiom for his works; neither had Haydn nor Mozart predecessors who had led to their style of playing. Clementi and Cramer have followed in the footsteps of these two masters, but without in any way leading to the technical peculiarities of Dussek or Louis Ferdinand. A. E. Müller, again, appears as the independent contemporary and fellow labourer of Dussek. Neither this latter nor Clementi have anticipated or practised any of Beethoven's new forms of passage and phraseology; moreover, it is from their partisans that the outcry was so often raised against the master of not writing for the pianoforte according to the nature of that instrument, which meant to say: not according to the hitherto known and practised forms. Neither have any of the followers of the period of Beethoven, Moscheles, Kalkbrenner, Hummel, Czerny—whatever their names may be,—paved the way to bring about the execution of Liszt by the previous application of any of his specialities. This could not have been; and its not having been, is no reproach to all those distinguished and meritorious men; for, in order specifically to prepare for a Beethoven or for a Liszt, out of whose mind new forms of execution have sprung, the very Beethoven or Liszt must have had pre-existence in them.

No; the end and aim of technical proficiency must be something quite different from this matter-of-fact, peacemeal kind of training. The kind and degree of flexibility necessary to the various organs for each branch of execution, must in the first place be distinctly ascertained. This is the first essential task of technical training. And beyond ascertaining the nature and amount of these qualifications, it is incumbent upon technical training to extend and elevate them to a high degree by means of continuous and well-directed practice, both of forms of mechanism in detail and of the general application of these.

Thus the task of technical training divides itself into two parts: the one elementary, which supplies the fundamental essentials of all execution in whatever branch; the other, I might call the centripetal principle of art, in which the forms of art are foreshadowed.

The elementary part is irremissible, and must in all cases be mastered so far as the natural organization of each one admits of. The conduct and progress of the other is indeed infinite, as is the idea of the possibilities of mechanism. Its application must, therefore, be calculated according to the object and capacity of every individual. And it is here where excess is so dangerous and so easy, where the end is sacrificed for the means—art to personal display.

This abberation is still more frequently owing to incomplete elementary development than of wilful renunciation of art. The more thoroughly the elementary principles have been analysed and put into practice, the less occasion is there afterwards of proceeding upon circuitous ways.

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Let us now enquire what are the objects of elementary training?

Firstly, strength of the organ that is to be developed; it must possess the power of producing sound in every degree of intensity, and of the requisite degree of duration; power of continuity and flexibility. These are the first requisites of the voice of the singer, the chest and lips of the wind-instrument player, and of the arm and fingers of the pianist.

The next essential is an aptitude for purity and sweetness of sound (well to be distinguished from mere correctness of intonation), and discernment to distinguish the purport of the different aims of art. Purity and beauty of sound really depend upon the degree of spontaneous individuality, with which a healthy organ, in the full vibration of sound, indicates a living, feeling, sympathising soul.

Lastly, there must be aptitude for every kind of tonal relationship.

Every one of these requisites includes an incalculable variety in the measure and extent of their development. From the first distinguishable vocal attempt, to that sonorous fulness with which a Catalani overpowers the great orchestra of Berlin and a chorus of nearly two thousand voices, there is a long way! The first glance in this direction will also show how impracticable it would be to complete the technical training before beginning the artistic education, properly so called; and every one of the different directions specified above will further serve to exemplify the untenableness of this doctrine.

Now we think to have defined the sphere of activity for the development of that technical proficiency which must form the basis of study. The elementary studies must, from the very first demonstration of activity, bring the artistic perception of the learner into co-operation, and, together with this perception, when it is awake and progressing, the three elementary principles of technical activity must be so far clearly and securely impressed on the mind of the pupil, that, were it necessary, he might, even without further instruction, assure himself of their acquisition and development. They must clear the prospect and smooth the road for the extension and cultivation of the field of natural resources.

But it must at once be evident that nothing can be accomplished unless there be in the pupil an inborn power, susceptible of the educating and guiding influence; for little or nothing can be done from without that really develops the organs; this can only be achieved by the conscious will (feeling or intelligence) of the individual taught being set in motion by the advice or precept of the teacher. His spirit, and that share of his organisation to which art appeals, must be roused and convinced: all development is from within.

Therefore it is the very first task of the teacher to bring the spirit of the pupil into co-operation. Three phases—perception, action, and understanding—here follow closely on one another. The pupil must first be made aware of his task, he must first of all hear the sound he is to utter. Subsequently he must himself reproduce this sound. Lastly, he must compare within himself the example and the copy, and be able to perceive clearly in what the latter is defective.

It is not at all easy to bring pupils to hear and analyse their own performance. Even the singer has seldom any idea of the sound of his own voice and his manner of representation, else many a mannerism would be at once withdrawn. Pianists are still more often unconscious of the sound of their performance, because the

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prepared key-board of the instrument leads rather to mere external attentiveness than the voice or other instruments. Every observant person will have found but too many (not only pupils) who "play off" the notes without taking the least cognisance of the purport of what has been played: this accounts for the tranquil perseverance in the most offensive dissonances of beginners; and later, for the inward coldness towards the purport of the very music they perform. Thus it is indisputable that, without inward participation, music must be a hollow and meaningless prattling.

In elementary training, this absence of life and consciousness (to which we shall have to return when treating of higher stages of advancement) will never be remedied by mere precepts and exhortations; we must go the way of nature, and rouse sympathy and intuitive perception. The child sings, imitates the tone and pitch of the sounds it hears, by means of the most vague form of consciousness, sympathy; as the sound outwardly struck its sense of hearing, so it is given back by the vocal and speaking organs. Whatever the pupil is to give forth must first be made clear to his sense; and this by the same medium through which he is to reproduce it. The sound ought to be sung to the singing pupil, played on the violin to the learner of that instrument, and on the piano for the pianist; and, moreover, with the same clearness, decision, and sonority that he is expected to produce.

Supposing this plan not to succeed, recourse must be had to an instrument of a more piercing quality; for instance, for singing, the violin; for the piano, the violin or the voice; the voice is always the best auxiliary to instruction. The artificial organ is for an emergency only, and not to be adopted unless urgently required. To train a voice by means of the violin, easily induces (through sympathy) an acute, thin quality of tone, and to that nasal inflexion which Shakspere has already noticed:

"To hear by the nose, it is dulcet in contagion."

The more effective means is (since every one is able to observe and recognise the peculiarities of another) to imitate the faults of the pupil, even to exaggerate them, and by this means to persuade him of their ill effect, and the extreme towards which they lead him. The fault and the correction of it must be exhibited to him side by side.

In my remarks upon elementary technical training, and in those upon sound and pitch, I have, as it were, unconsciously stepped into the domain of singing; indeed, here is the living school for all degrees of sound. At the same time, instrumental music has a share of the same principle. The sounds must be found and formed on the string and natural wind instruments; they must be pronounced and modified upon the keyed instruments; all this would be impossible without the aid of "ear." Tone and sonority with the wind-instrument player depend more or less upon the embouchure; with the string-instrument player, upon the bowing; with the pianist, upon the touch. All these require particular ways of manipulation, position, and application of mouth, lips, and tongue, that can certainly be shown outwardly; but, unless the sense and intelligence of the learner take part in their appropriation, all the showing in the world will be but of small avail. Whatever I have not myself heard, felt, and understood, I cannot possibly produce with truth and vitality. I may form it mechanically, just as the deaf and dumb gesticulate the sounds of language, but that is all. Such are the hopelessly dissonant voices, in whose singing

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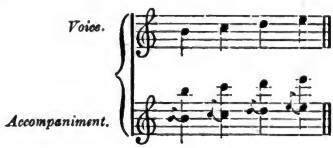
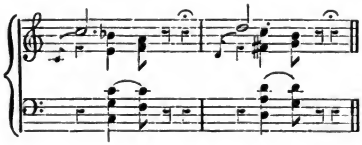
we feel impressed by a general sense of untruthfulness (as it were, hypocrisy) without being able positively to prove them out of tune.

On this account, we must only admit the aid of an external medium as a makeshift, perhaps for a short time, to help the pupil in overcoming some defect, as obstinacy, or sluggishness of imagination or of the organ; for, assuredly, it will not advance him, unless his own perception and will be brought into co-operation; indeed, it will retard the unfolding of those very faculties, and serve to enslave them. Who has not seen singers, male and female, fresh from the hands of industrious singing-teachers, who painfully force their mouth into the prescribed position, pull the upper lip up above the teeth, and remain as far off as ever from producing an agreeable sound? Who has not noticed the spasmodic way of holding the fingers (more after the fashion of claws than anything else) that is intended to produce power, and leads to nothing but to deaden all sense and refinement in the ill-used member as well as in the too submissive soul of the pupil? If he is intended to perform some piece of execution in advance of his inward mental development, there are always manifold ways of spiritual induction which are preferable to any mechanical examples in defining and determining the inward perception to become conscious of the point itself that is aimed at. Thus, in training the voice, a judicious use of the vowel *O*, for instance, will conduce to *fulness* of tone; of the *Fa*, for giving decision; of the *La*, to bring the tongue forward from the back of the mouth; again, to direct the voice towards a higher, as it were distant, point, in order to give the power of directing the column of air in different ways, and by this means to gain increased clearness and volume—this may be brought about by particular ways of accompanying the voice; for instance, by supporting the melody in the upper octave:



or by means of particular positions of the chords:



thus clearness and steadiness can be gained and maintained by this kind of inductive process, even where the clear consciousness is not yet brought into activity. And here we find ourselves treading the path of art: from the first perception of the senses, leading to conscious feeling and to understanding.

The study of pronunciation, especially of the vowels, has (in singing particularly)

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great inductive power. One is much too ready to consider certain vowels (*A** and perhaps *O*) as more favourable, and others (*U* and *I*) as less so, for the emission of sound. A judicious position of the lips and tongue can also give fulness and sweetness to these, and add to the resources of the organ. If, for example, to pronounce the *U* (which mostly is something between *U* and *O*, or impure *O*) the mouth be first closed, then the lips pointed and advanced as far as possible, so that a small aperture is formed (as if for whistling), this will produce the vowel with the greatest clearness and decision. A number of such examples (which would at last merge themselves into the study of reading and elocution) cannot fail to be eminently conducive to progress, as every one must perceive. But this is not the place to enter fully upon the treatment of this subject; it belongs to the study of the vocal art.

The last remark we shall make on this branch of the subject, is to enjoin that the pupil be in all cases incited to make comparisons between whatever is faulty in the production of sound and what is correct. For this, neither great persuasive nor reasoning powers are required; for the expression, and that which is expressed, lie so obviously near to each other that the least hint will mostly suffice to direct the judgment to a right discrimination. That a hesitating touch or method of bowing stands related to an undecided will and deficiency of active power; and that, on the other hand, certainty and aplomb of manipulation, of necessity, are in close affinity with a straightforward and steadfast character; that firmness and fulness of sound speak of healthy and strong organs; such observations, if justly applied, cannot fail to carry conviction, because the deduction will in every case be self-evident. They will soon lead the awakened consciousness and understanding to shrink from the impure and feeble, and to aspire to the truthful and sound manifestation. Sensual natures will at this point risk being led into over-rating the material element. Who has not watched those many singers love-smitten with their own voices, luxuriating abstractedly in their long-drawn-out sounds? There is always danger of falling into this kind of idol-worship, unless timely and judicious guidance lead the pupil into higher paths.

To develop strength, continuity, volume, and purity of sound, is the first task of elementary training. But all these desiderata cannot be gained by exercising the organ in only one direction; they will be the higher points to strive for during the entire course of training, and their attainment will be found to be closely bound up with the exercises for flexibility and velocity.

Now, for the first time, we enter upon that most extensive field of practical proficiency, the school "de la vélocité," to borrow the term of the experienced Czerny.

It is essential to all who would practise music, to make themselves familiar with all the forms and possibilities of passage that are likely to occur in the course of performance.

This power of execution depends mainly upon the practised flexibility and availability of the organs. This is the proficiency which appears in itself to be totally devoid of spiritual purport, and to have the greatest share in misleading weak

* It will be borne in mind that the Italian pronunciation of the vowels is here meant.—Trs.

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intellects from art to a mere play with the materials of art, to displays of vanity, and extinction of the sense and striving for art. Here, also, the most careful discrimination between the true and untrue principles, and sedulous avoidance of the latter, cannot be too strictly enjoined.

This branch of artistic education appears at the first glance to be of an infinite extent, and to consume all the strength and time that can be brought to the task. Even the number of extant compositions makes incomputible demands upon technical ability; every composer may increase their number; every solo performer is bent upon their increase, in order to surpass his predecessors by new effects of manipulation, and for a moment to stimulate the wonder of the sleepy crowd.

On this account, there is no need for us to enter upon the race of mechanical perfection at all; not to learn all things, but to prepare and qualify the organs for the accomplishment of all. Not the multiplicity of things acquired and exercised, but the thorough competence and control over the few organs with which all can be accomplished, avails us. And at this point, two considerations present themselves—firstly, that the applications of the various organs are by no means so manifold as not to be easily reduced to a few starting rules; secondly, that the seeming infinity of tonal passages and relations are likewise reducible to very few original types, the mastery of which will place at our disposal innumerable other combinations. Starting from the principle of mechanical possibilities—I mean of what has and still may be achieved in this field—we find ourselves upon a boundless expanse, like a helmless bark on the ocean. But, starting from the possibilities of the organ and from the original types of all tonal sequences, the whole subject becomes at once simplified and classified, and we feel nowhere at a loss for judgment or counsel. The more distinctly we classify and separate the different appliances of the organs, the better we shall succeed in individualising the various branches of practice—the more easily and securely we shall gain our end, and the less expenditure of time and power the mere technical element will cost us.

It would be great injustice, or else ignorance, not to acknowledge how well and with what excellent result this idea has already been applied, and in no branch of study more elaborately than in that of the pianoforte. But it is impossible to treat of technical study without recurring to it as the essential basis; and one cannot watch the teaching of so many masters, and its results in tending to increase the spreading materialisation of art, without becoming convinced either that this idea is not yet sufficiently carried into practice, or that entire confidence in its efficacy has not yet obtained; in either case, the idea will always be likely to insinuate itself that mechanical resources—that is to say, every appliance of technical dexterity, such as precedent or individual ingenuity can furnish—cannot be too thoroughly and laboriously mastered. And whereto does this lead, but to that point where heart and spirit are silenced in the flourishing of passages, where vanity conquers over love and sense for art, where the misled performer ceases to care for anything besides his own wonderful clap-traps, and where the true lover of art, if he must perforce listen to the "lion," thanks God if he escapes with the infliction of mere *tours de force*, without having to hear a Beethoven or even Bach (whom the man of notes will certainly neither know how to play nor understand) dragged through the mire, of course, for the sake of the connoisseurs (how could it be from his own impulse?),

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for the sake of showing his versatility of style; in other words, for the sake of showing his indifference to all, except the cherished "self." Here therefore, as indeed everywhere, enlightened understanding and firm resolution are wanted, to choose with discretion as to the extent and kind of mechanical resources, without letting them supersede what is the only true end of all artistic training.

We will now return to consider in detail the rules laid down above, which will be found to comprise the elements of all technical execution, whether for singing or any instrument.

We will take the mechanism of the pianoforte to exemplify our remarks, as being the most extensively familiar.

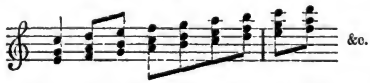
The first requisites of the pianist are strength and flexibility of the arm, hand, and fingers.

The arm only supports the hand; it must be accustomed to the favorable position and motion; but it does not require any specific training.

The hand operates through elasticity and pressure; for the first of these qualities, it requires mobility, lightness, and power of continuous exertion of the wrist. Many figures (quick repetitions of full chords, as, for instance, the first movement of Beethoven's Grand Sonata in C major or the last movement of his Fantasia in C sharp minor require; or else rapid sequences of thirds, sixths, or octaves) depend solely upon these properties of the wrist; and the practice of them will manifestly conduce to their acquisition, as good teachers of the piano have long known.

Practice, then, is necessary; but of itself it is unartistic—an indisputable element of art, and at the same time foreign to its nature. Certainly those sequences of thirds or sixths may receive a spiritual purport in the work of art; of themselves they may amuse the simple sense of sound and of active exercise; but they are nothing but senseless matter. Here we meet with the first opportunity to apply our principle. This unartistic exercise must be facilitated and circumscribed, without, at the same time, in any way limiting the resources of the pupil.

By this means, several points will be gained. Firstly, flexibility of the wrist; secondly, correctness in striking the keys; thirdly, for passages extending through several octaves, a good position of the hand and arm. Mostly this is all attempted at once; for example, in practising passages of this sort:



in which the pupil has to attend to three different tasks at the same time, which will certainly appear difficult to the mere beginner, and which moreover make demands upon the ear, and to a certain extent on artistic perception, without offering any amount of artistic interest. A further necessary consequence of this proceeding will be that his feeling will become blunted towards such series of sounds or combinations as have been heard hundreds of times; and thus the way will be easily led to that devotion to a mere play with sounds and passages of which we have spoken above.

We must analyse the task.

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First, the wrist must be completely loosened, and the pupil taught to use his hand independently of his arm. This need not be taught at the instrument; it can be just as well practiced at any table. It will be best at first to attempt it standing, because it is difficult to move the hand lightly within its socket, while the arms are recumbent. If the pupil does not at once seize the right movement, he must shake the hand (hanging loosely) in the following position:

or else let him drop the arm passively, while you take hold of the lower arm and shake it. The most timid will soon obtain the mastery of this mechanism; for it is not difficult, inasmuch as the joints of the hand are more supple than those of the arm. The timidity of the beginner, whose attention is for the first time directed to the motion of his fingers, will be very apt to make him stiffen the whole member, and induce him to make use of unnecessary force.

With the independent motion of the hand must be combined the power of striking the correct notes, letting down the hand upon the precise point required.

The easiest position of the hand, with adults, reaches a third, with the first and third fingers (on the black keys best, f sharp and a sharp), or with the thumb and second finger with the right hand b and d sharp, and e and g sharp, with the left a flat and c, and d flat and f, then a fifth with the thumb and little finger on two white or two black keys. The pupil must first, deliberately and without any regard for rhythm, strike the thirds in a standing, then the fifths in a sitting posture, taking care that his hand is perfectly loose meanwhile. Afterwards the same must be practised with the addition of another third (common chords without the octave), then with sixths only, then with sixth and third together, then with octaves, then octaves with the addition of a third for the first and later for the third finger; finally, with chords of the sixth and fourth (fingering + 1 3 4), and with full common chords. If the hand acts well and attains the free movement easily, this circumstantial description will be done with after a very few essays.

Then comes the striking of notes in succession; this had better at first be exercised with sixths (fingering + 4) by three and three degrees, which are gradually extended through several octaves.

As a matter of course, these different exercises, and others that the teacher may suggest, ought to be taken singly and progressively, not proceeding to the last until the striking of single notes through several octaves has become quite easy.

I will allude to another exercise of the wrist in this place, for it is very important and seldom practised—I mean the tremolo. It must be executed so rapidly and equally with increasing and diminishing power, that the single sounds imperceptibly melt into each other. This requires strength, practice, and—to commence the movement close above the keys before touching them.

Perhaps I have gone more into detail than this part of the subject merits. But I was glad to take the opportunity of exemplifying, in a simple mechanism, the

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way in which I would have every task analysed, and the advantages which would accrue from this procedure. I cannot designate this analysation as less than the sinew of all instruction and proficiency. I think it by no means necessary that all technical study should be carried on at the instrument. It is not practice nor persevering effort that is detrimental to the sense for art; on the contrary, in art, as every where, labour and exertion increase and elevate both power and zeal; whereas superficial and indolent habits will relax and weaken them. The danger lies only in this: that an excess of exercises deadens the sense for music, induces indifference, formality, apathy towards it; and, by exhibiting only its material part (technical proficiency), increases the danger of superseding the spiritual purport of art, of putting forward the means for the end.

To leave no part of the subject untouched, I may cursorily mention the operation of the hand in respect of its strength and weight, giving support to the action of the fingers. By an outward inclination, the weight of the hand is brought to bear upon the fourth finger; by an inward inclination, upon the thumb; by raising the hand, upon the three middle fingers; finally, the actions of inclining and raising can be combined. The weight of the hand is withdrawn from the fingers by lowering it, the consequence of which will be increased evenness and softness of touch. One must have observed in the incomparable playing of Liszt what infinite gradations and varieties of colour, from the stroke of iron to the softest sylph-like caressing of the keys (unaccountable sometimes to the closest observer, and hitherto unattained by any other player), can be given by the manner of touching the keys alone, before the truly artistic significance of this branch of mechanism can be fully understood. It is very possible that such a master has thought and sought before he could gain all the materials for realising his dreams of the possibilities of tonal gradations; sought them, led by that instinctive presentiment that urges every artist; they may be the result of manifold trials and assiduous practice. I have not asked him whether they are; it is certain that he did not possess them in that masterly degree during the whole of his former concert career, as he did when I heard him in the summer of 1853. But this is a part of his personal development as an artist; the attention of the advanced pupil may be drawn to reflect upon the existence of such resources, but he cannot make them part of his elementary training, since such positions of the hand (as described above) must obviously be exceptional and incompatible with the normal use of the hand.

We will now turn, with a slight survey of the third organ, the fingers, and the extension of the hand to mark distant intervals, to the contracting and turning of the hand necessary for fingering the smaller intervals; here we shall find the object of elementary training to be the strengthening and equalising of all the fingers for the performance of every description of passage. Every finger must be available in every degree of strength and quickness, to strike from its root (where it is attached to the hand), and to act independently of the others. The fingers, as originally endowed by nature, are not by any means equally adapted to their purpose for the piano; the fourth and third are weaker than the others; the third is, through habit,

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tied to either the fourth or the second, and therefore less available for individual action; the thumb is less fitted than the others to produce a soft tone. These defects must be obviated as much as possible.

Here full scope can be given to the operations of technical training; it is the more indispensable, as the general use of the fingers does not in any way tend to prepare them for the subtle and precise movement that the mechanism for the piano exacts; and here again we shall find the safest means of advancement to be analyzation of the task.

We must always keep in view the purely mechanical nature of the subject at present under consideration; the sooner we succeed in surmounting it, the sooner we shall enter upon the field of art; the more thoroughly we convince the pupil (as soon as his perception is sufficiently advanced to think on the subject) of the necessity of such preparatory training, and at the same time of its purely material, and consequently of its unartistic nature, the more surely he will be saved from neglectfulness and weariness, and from the false appreciation of that which must ever remain as a medium only for the exposition of an ulterior purpose.

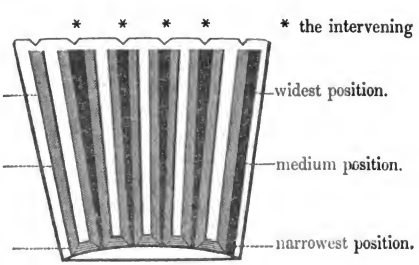
Thus we may even welcome the habitual drumming on tables and windows of restless childhood, as a primitive species of finger-gymnastics. It will not be amiss to encourage the practising on a table, in preference to the piano, such an exercise as

+ 1 2 3 4 3 2 1 +

taking care that it be equal; by such means some unnecessary use of sound will be saved.

On this account, also, an external apparatus for preventing faults of mechanism is not to be despised, although it may not be required in all cases. As such, we may cite the hand-guard invented by Kalkbrenner, and Logier's Chiroplast, which guards the hand from sinking or rising too much, by means of supporting the arm with a transverse bar, and divides the fingers with small intervening brass plates. I should have more hesitation in using Herz's Dactylion, which attaches the fingers to steel springs, and induces great strength in them by the downward pressure, bringing them back when that pressure is withdrawn, and thus checks a lazy habit in raising the fingers; but this by means of external force, whereas the former acts through the power of tension in the fingers themselves.

Exercising on a dumb key-board would be more to the purpose, since this does not affect the ear. It would be easy to procure for the beginning an instrument of four keys, in this shape:



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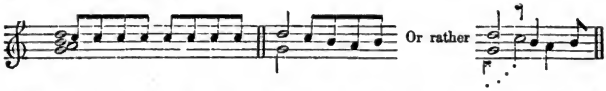
The keys, in a slightly cylindrical form, lie so as to accommodate the most convenient position of the fingers; the distance between them may be extended or contracted by means of intervening wedges at their lower surface, and have (in order to secure an exact touch) at their upper surface only the breadth of the black keys. By means of springs underneath them, the action of each key can be stiffened or loosened, and thus the weaker fingers may be rendered capable of a more powerful touch. Each key, by being fully struck, sets in motion an untunable bell, which is damped upon the withdrawal of the finger. The apparatus may be used with or without this bell. Such an instrument might (at a trifling expense) be instantaneously adapted to a smaller or larger hand, a wider or narrower position of the hand, a heavier or lighter touch of each separate finger, according to every individual case.

I feel constrained to mention these mechanical appliances, but at the same time repeat that, for my own part, I consider them all as unnecessary, and have in my former teaching of the piano never made use of any of them. In preparing for a course of tuition, or cotemporary with it, I consider the most primitive exercising on the table to be preferable, and indeed the best, because the least pretensive. But of course it can only avail for the most simple attempts to obtain command over the fingers. More extensive exercising on the table, or at the dumb key-board, appears to me all too unartistic; it is indeed "preaching to deaf ears," to bring into operation all the means to be heard, and then hear nothing; besides which, the piano, already of its nature mechanical, is by such means removed still farther from the sympathies of the sense of art. I must likewise condemn the practice of letting several pupils exercise together on the dumb keys while one plays on the sounding instrument; notwithstanding that intelligent teachers have succeeded by (or rather in spite of) such means.

Let us now return to the qualities that are to be developed in the fingers. Here we must first distinguish the following degrees.

First, the exercising with the hand at rest, confined to five fingers, on five keys. Equality, strength, touch, and motion of the fingers are to be practised in the compass of a fifth, the fingers being side by side. Here come the manifold exercises on five notes in straight succession, in successive thirds, reiterations of one note while the other fingers remain on the keys, &c.—exercises totally devoid of musical interest; such as these:



indeed they torment the ear; but they are certainly beneficial. These might (especially the dissonant ones) be very well practised, or at least prepared, with a somewhat flat and extended position of the fingers. A flat position of the fingers is certainly the most natural, and therefore is favorable to bring them into activity; on the other hand, the more arched position is, for other reasons, necessary; and even a steep position is applicable and even necessary for certain effects.

Exercises upon five notes, not following in regular succession, as for example, *c e f g a*, or g c d e f, are a mere extension of the former. The teacher must be

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able to judge whether such exercises are best taken at first upon the white or on the black keys. To this class belong also exercises of arpeggios within the fifth, with the octave or ninth, &c. &c.

Next come the exercises upon passing the fingers under and over, in order to place more than five notes under the hand. Passing under, as being the easier movement, had best be practised first with the right hand, thus:

+ 1 + 1 + 1 2 + 2 1 + 1
c d c d.....c d e f e d c d

and the same with the left, on these notes:

c b a b.....c b a g a b

putting over with the right, thus:

+ 1 + 1 + 1 + 1 + 1 + 2 1 + 1 2 + 2
c b c b.....c b a b c b.....c b a g a b c b

the same with the left, on these notes:

c d c d.....c d e d c d.....c d e f e d c d

In practising these exercises, the object of this way of fingering, instead of the more natural and usual (+ 1 2.....+ 1 2 3, &c.), must be satisfactorily explained. The practice can be facilitated by including some of the black keys; for instance, instead of the above sequences of notes, such as these:

b c sharp d c sharp, b c sharp d sharp e d sharp c sharp
d c sharp b c sharp, a g sharp f sharp e f sharp g sharp, &c.

In the third place, the practice of the major scale, which the two previous courses of exercises have prepared, or rather which form the material out of which the major scale is put together. Thus, also, the first practice of chords is the foundation of the most wide-extended arpeggios.

As it is not my purpose to present a complete exposition of the technicalities of the piano, but only to offer a few examples on the analysation of mechanism, I may conclude here. Besides, the exercises I have mentioned appear to me to be the essential basis of such mechanism. There might have been added observations on the practice of the shake, or changing the fingers upon the same key, on chromatic runs, also on the changing of hands, double runs, and arpeggios for one or both hands.

Runs and arpeggios are to be included in the elementary course of practice, insofar as they exercise the equalization of the hands throughout a wide range of key-board. Besides which, they are the first really musical material; though containing no artistic import themselves, they certainly suggest such import. They offer a ready, may be the first, temptation to step out of the domain of art into the field of artificial display, to turn artistic sympathy into an external play of ear and fingers, for the purpose of vain self-glorification. They must be sufficiently and undoubtedly practised; but here and from hence it becomes most important that the excessive addiction to mechanical development must be guarded against, and every means employed to bring the nobler powers into activity, in contradistinction to vain displays.

I will make an example, in the practice of the minor scale. I consider the study of the modified minor scale (*c d e flat f g a b c b flat a flat*, &c.) by no means requisite, and that of the normal minor scale (*c d e flat f g a flat b c*) even prejudicial, on account of the painful effect of the augmented second; a few opportune

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trials are quite sufficient. I also consider the practice of the major scale through all the keys by no means necessary; the practice of them in uninterrupted succession I even hold to be injurious; for it cannot fail, added to the external and mechanical nature of the piano, to deaden all sense of the characteristics of different keys. This remark is not founded on mere reflection; it rests on experience. Ever since technical proficiency has taken precedence of artistic development, there have issued from the bravura and drawing-room composers series of pieces in f sharp or in g flat, &c. in which reference has solely been made to the convenience of the hand, and manifestly not to the character of the key. If any one wishes clearly to distinguish this, he has only to compare with the above, movements of great musicians in those remote keys—for example, Beethoven's Sonata in f sharp, Bach's Fugues in f sharp in the *claveçin tempéré*. This levelling of all characteristics leads only to scepticism and mockery, and we have already seen how it conduces and testifies to decadence in art. Art without character is art without truth.

But just at this point, from whence pernicious consequences are to be apprehended, the means to avert them also present themselves. It is here that the higher mental faculties come into participation.

In the first place, the disposition of the organs brought into activity (fingering), gives scope for the exercise of the pupil's reflective powers. Whilst in every other department of study the chief aim of teaching is to make the learner self-dependent, thousands of teachers still adhere to the plan of prescribing the fingering for their pupils; indeed sometimes writing it over the notes throughout entire pieces, and thus degrading their pupils to become mere automatons. In single, particularly doubtful, places only, this should ever be done, as a security against thoughtlessness and forgetfulness. The rules of fingering are moreover so simple, that after a few observations even young beginners may be brought to regulate it for themselves. Many passages will admit of several ways of fingering, each of which may offer some particular advantage. In this case, the teacher must point out that which is the most favourable for the organs and most likely to occur in other places, and not pass on until it is thoroughly appropriated. When the pupil has found the correct fingering of a passage, he must transpose and alter it in different ways, in which the same fingering will be available. When, for example, the normal fingering of the ascending scale of C for the right hand has been found, the pupil must look for all those scales which admit of the same fingering. In putting them together,

		+	1	2	+ 1	2	3	+	1	2	+..
		c	*d*	*e*	*f g*	*a*	*b*	*c*	*d*	*e*	*f..*
					f g	*a*	*b flat*	*c*	*d*	*e*	*f*
	b flat	*c*	*d*	*e flat*	*f g*	*a*	*b flat*	*c*	*d*	*e flat*	*f*
				e flat	*f g*	*a flat*	*b flat*	*c*	*d flat*	*e flat*	*f*
a flat	*b flat*	*c*	*d flat*	*e flat*	*f g*	*a flat*	*b flat*	*c*	*d flat*	*e flat*	*f*
			d flat	*e flat*	*f g flat*	*a flat*	*b flat*	*c*	*d flat*	*e flat*	*f*
g flat	*a flat*	*b flat*	*c flat*	*d flat*	*e flat f g flat*	*a flat*	*b flat*	*c flat*	*d flat*	*e flat*	*f*

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it will be shown that the degrees c and f are guiding points in all these scales, insomuch as the thumb falls on them, which determines the position of the other fingers (with the exception of the degrees immediately preceeding c*, for which the nearest fingers are employed). Thus the fingering of those scales is adjusted, which at first appear to deviate from that of c. It will be sufficient to remark, for the fingering of the scales of c d e g a and b, that the thumb falls upon the first and fourth degree. The same rule applies to all passages within the octave or ninth; they require the same fingering as the simultaneous striking of the chord upon which they are built, in that position.

Attentiveness and reflection are not faculties of an artistic nature, but they raise their possessor high above mere imitation and following the precepts of others. In art, personal activity, which means personal volition, is the first essential requisite; indeed it is the only one that is ultimately decisive. The teacher ought emphatically to be told: Do not attempt to give too much and make too much of your pupil! Do not press him with your continual presence and interference! Trust something to his strength and love, as much and as soon as possible; incite them, watch over them, and try, unperceived, to guide them! The leading-strings will only make the pupil lazy and unreliant; while wise and timely counsel rouses and enlightens him.

On this account, also, I cannot approve of the employment of assistant teachers, chosen either by expensive professors or by the parents of the pupils, to superintend their studies. I am well aware how often young pupils neglect the numerous corrections they receive on the details of execution, and thereby retard their advancement. But more important than this and all, is the habit of self-thinking and attention; and this cannot but be restrained, if not extinguished, in the conflicting influence of two teachers.

The first grade in artistic progress is made when the pupil is brought to shape and invent the materials for his own practice. Here I must refer to what has already been said upon the formation of passages in the remarks on exercising the ear.

It will soon be evident to the pupil that the same progressions frequently recur, particularly in runs or passages; in fact, particularly in that department of music calculated for executive display.

Whoever has once seized this idea, will find the difficulty of the task disappear, and see at a glance the construction of passages and the fingering that will be most suitable.

For instance, offer the pupil a passage such as this:

or, what is still better, make him shape one for himself; it will be clear that it is founded upon the subject *a*, which is repeated upon the last note but one. In the

* And those preceding *f*, too, we should surmise (?).—Trs.

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first instance, whoever is aware of this, has no occasion to read all the notes; the most rapid glance will serve to show the subject and its conduct. The executive part of the passage can be analysed in the same simple way. It will be found to consist of the following disposition of the fingers:

Right hand, + 1 2 3
g a b c
Left hand, 3 2 1 +

and in compressing the hand in order to bring the same finger upon its appropriate note at the repetition. In the above, then, the task is not to practise a long series of divisions, but to accustom my fingers to move in the order + 1 2 3 or 3 2 1 +, and to the equal compression of the hand. This done, the next thing is to make the passage available. The group of four notes is mastered; what can I form out of it? I can renew it on the second degree,

c d e f — d e f g

on the third (as above), on the fourth,

c d e f — f g a b

on (equi-distant) alternate intervals, as,

c d e f — e f g a — f g a b — a b c d

So that the subject includes eight degrees (*c d e f e f g a*), I can employ it to intercept descending passages—can extend it,

+1 +1 2 3 + 1 + 1 2 3 + 1 2 3 2 1 + 1 + 1 2 3 2 1 + 1 + 1

and thus increase both proficiency and ingenuity from so inconsiderable a beginning. This is the way to give interest and variety to the exercises, to stimulate the conceptive and inventive powers of the pupil, and to individualise his activity. And if it should lead to his becoming less enthusiastic for the whole fabric of *tours de force*, we shall not be sorry for it. As certainly as passages of velocity and their efficient execution are indispensable, so certainly is their purport the most inconsiderable in music, and the means for their execution external means. Our fantasia writers are excellent testimony to this, who produce "works" by the dozen.

The final task is, that here, at the point of junction between art and manual proficiency, the genuine sense of art is to be brought into participation. A brilliant run has in itself artistic charm; light staccato, rolling forte, a passage beginning with strength and losing itself in an almost imperceptible pianissimo, or vice versâ—all this is not without artistic significance. To this the sympathy and attention of the pupil must be directed. But, of course, for this it is necessary to consider such technical exercises in relation to the pieces in which they occur.

I must once more distinctly say, in concluding these remarks, that I have endeavoured simply to give a few examples to illustrate the principles I have laid down, not by any means to furnish a course of technical training, aiming at any thing like completeness. The same principles and the same standard apply to the technical branch of every art. If those above laid down be true, they will be found to apply just as well to the teaching of singing as to that of the pianoforte,

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of wind or string instruments. But for each department particular organs are required, and the object of training is to develop and qualify them. It is the task of every one to assimilate and apply those general principles, supposing them to be correct, to his own particular department; to do this here, would exceed the space and the object of the present work.

Thus we stand on the boundary of elementary training. Beyond it, we perceive, as has already been shown, a two-fold task; firstly, that series of exercises which we have seen approximating to art; secondly, works of art, the artistic representation of which must be prepared by manual practice. It has already been shown that the elementary exercises are not by any means to be exhausted; but, by a thorough insight and analysis, to be individualised, by following the above course; moreover, that no distinct line can be traced between them and mechanical training for its own sake. But it is at this point that we may recognise the distinguishing features of both tendencies, diverging almost imperceptibly from each other—the one leading to art, the other to traffic with art and decadence.

The first-named tendency requires, equally with the other, the firm and efficient basis that we have designated as "elementary training." It need not be restrained from developing technical proficiency to any degree that will qualify for the appropriation of the best compositions that have been produced for its display. But its main object is the study of such works as have, beyond the technical, an artistic significance, and that have emanated from an artistic impulse. This object it adheres to from the first beginning of instruction, and illustrates each step of technical development with such works of art (whether easy or difficult of execution, it matters not) as it brings within reach. And as art and genuine education for art are its end, it will find neither time nor inclination to give too much space to those would-be-musical works. To obtain the necessary insight into works of pure art, will be found to absorb nearly all the time and strength that may be brought to the task. Whatever may be wanting of technical proficiency for the performance of particular works, can, with reference to those works, be easily acquired afterwards. It will be obvious that the teacher who leads his pupil upon this path, must himself be intimately acquainted with the standard productions of his art, in order to be at all times able to select such as will be appropriate to the different stages of progress, and in order to bring them within the appreciative powers of his pupils.

The other tendency, starting from the fact that, "without technical proficiency no performance is possible," keeps this latter as the main end in view, and looks to the occasional choice of an artistic work as a recreation. According to its principle, it steps from the elementary exercises at once into the wide field of executive display, and endeavours to develop the mechanical resources in every possible direction. To this field indeed (as has before been said) there is no limit; and whoever enters upon it will scarcely grant more than a few scarce moments to the works of real art. And, since these works are not considered as the object and chief task, there will be neither principle nor plan in selecting them; in the best of cases, this will be determined by the amount of technical difficulty they contain—sometimes an accidental circumstance; as, for instance, for a certain time part-writing was represented to pianoforte-players by the "cat's fugue" of Scarlatti,

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after, by mere chance, Liszt happened to perform this particular fugue at some concert. Generally speaking, the technical tendency chooses such works as are, or appear to be, particularly favourable to its demonstration. Thus for a time the Sonata in C sharp minor was the lamb of sacrifice; since then it appears that the one in F minor (which they call *appassionata*, because they do not perceive its internal purport) is being hacked (one really must say so, when such works are brought forward to serve such purposes).

One last remark to define still more clearly these two tendencies.

In art, as elsewhere, true and inexhaustible riches are only in the spirit; for all belongs to it. Matter, on the other hand, is infinite; but its nature, without the participation of the spirit, is undefined, and therefore purportless.

Conceived in the sense of its highest revelation, the course of artistic instruction opens an inexhaustible store of wealth in as many individual directions as there are thoughts to rule the world, from which each one may claim his share to the extent of his desire and capacity. But as desire and capacity vary in every single instance of master and pupil, the consequence must be, apart from the unity of the starting principle, the most manifold variety of special directions and results to all who follow this course. Each one aims towards the ideal of artistic development; and each one perceives this idea through the medium of his individuality. Thus each one obtains what is specifically his own, for the fiat of art is personality; it incarnates the spirit, and that in the likeness of its agent.

The purport and end of technical training, on the other hand, is always to develop the material element, although this end may be destined ultimately to serve another higher purpose—namely, that of art. It is an inexhaustible field only insofar as it is common to all, and insofar as in its application it is susceptible of an infinite purport through the spiritual appropriation of each individual. On this account, this path of instruction cannot lead its disciple to a full development from within, according to the laws of his own being; its perfect development consists in an universal proficiency, and readiness to meet every exigency of technical requirement; and according to the ideal of a "model executant, every pupil has to be formed." The effect of this course is to equalise all mind to the same level, and thus to disqualify it for art, because art always individualises. Thus the spirit is lost in matter, the definite purport in senseless sound. Thus the particular *timbre* that characterises every voice, that, even in speaking or in the smallest song, has so touching and so impressive an effect, is entirely extinguished by the Italian school of singing (in its purity), in the aim to increase the number of more or less perfect "human instruments." Therefore the popular favor is shown to Italian and other flexible songs equally void of character. In this way our teachers bring forward those thousands of public and private pianists, more or less proficient, but, in all that is essential, indistinguishable one from the other, like the pearly ripplets of the prattling rivulet; or, if that appears too trifling, like the foaming waves of the dark, turbulent sea.

"Every thing besides us is but elemental; indeed, I may say we too are "elemental; but deep within lies that creative power which can bring into "existence whatever is to be, and which leaves us no rest until we have given "shape to it in some way, either in or beyond ourselves." Thus Goethe.

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CHAPTER XI.

THE ENDS OF EDUCATION.

Ends of Education. The Letter and the Spirit. Rule. Authorities. Example. Education.—Principle of Education. Æsthetics. Idiosyncrasy. The Course of Nature. Development from within. The Nature of it. Example.—Perverseness of Prejudice. The three Directions to the End of Education. Development of Susceptibility and Understanding. Hearing. Reflection. Preparation.—Education of the Executant. Understanding. Mediums of Representation. Preparation. Sound. Tone. Quality of Tone. Increasing and diminishing. Rhythm. Accentuation. Motion. Measure. Tempo rubato. Its Psychological Principle. Examples.—Practice in Execution. The Means that lead to Perception. Bach's Method.

ALL beyond us is but elemental, and so is all in us; deep within moves the creative forming-power that leaves us neither peace nor rest, until we have fashioned what is to be.

The development of faculties and powers, the attainment of knowledge and proficiency, all these are no part of the "deep within," that Goethe speaks of, which is the vital centre of all art, and the end towards which these are all directed.

Again I must repeat: Art is neither knowledge, nor thought, nor sense, nor activity. It is the act springing out of the spirit within, the revelation of this spirit, of the ideal, through a sensual medium, or through a spiritual-sensuous representation. Participation in art, then, is not knowledge of art, nor familiarity with its material part; it is the conception of the individuality of its nature, or activity in its spirit through any practical medium.

Such activity and such participation only can be the end of artistic education; everything else is but means towards this end.

Is it possible to do anything towards this end beyond the appropriation of the means? And what can be done with good result? What with none?

For it is certain that, wherever the influence of instruction does not extend beyond the external qualifications, its result will be doubtful. What is the use of means where the purpose is not known, or not aspired to? So long as we have only means under control, it will be doubtful in the case of each single pupil

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whether he will have strength or sagacity, through the gifts of nature or the experience of life and education, to recognise the real end and to reach it.

No external knowledge or communication will avail, unless they strike at that vital centre, that "deep within," without which there is neither art nor perception of art, without which they are but as tools in the hands of a corpse or a microscope for the eye of blindness. We must remove the film from the eye, and give life to the nerve of sight. What is the use of piping lips and of rushing, clattering fingers, where the soul neither gives nor finds meaning or purpose? "Which of us sons of earth," Goethe complained already in 1772, "does not pity those many good souls who are caught and entangled in the mechanical execution of music, and sink under it?" A teacher who here knows no remedy, who does not feel bound repeatedly and unweariedly to strive after it, is not an artist, and cannot be a teacher of art. For the true teacher of art is thoroughly penetrated with the life and spirit of art. "Again, firstly, that I would strive against the lifeless, colourless tendency of so many teachers. Alas! mostly a cold and senseless form! lifeless rules! propagation of spiritual vassalage!" such is the testimony of Diesterweg. Give cold teachers to the fervid desire and striving of the disciple of art, or give a corpse to the embraces of the longing lover! it is the same.

No; where that "deep within" is the object of striving and longing, no signs nor written indications can be of any help, were they even brought to much greater perfection than our transcription of music has become in these days. Every teacher knows this; whoever wishes to assure his conviction still further, may find proofs sufficient in my "Universal School of Music." "Writing is dead, speech has life; words cannot be given so well or appropriately in writing as the soul and spirit of man gives them by word of mouth." So says Luther of written and spoken language. And indeed every experienced person knows that no one really gains anything from reading books, the perception of which had not already ripened within him. How much more may this be said of that hieroglyphic speech of the soul that we call music!

Rules here are of no use. Each rule embodies a sentence, a single point only of the entire system of perceptions or experiences, through its congruity with which alone the single point can receive vital significance. A rule by itself is a mere assertion, which enslaves him who subscribes to it in its isolated sense, however true and essential it may be in its relation to the whole. A rule, then, is of use only to him who, in possession of the whole truth, can do without it; and ruin to him who imagines himself wise in its knowledge, and believes it to be something of self-existing vitality, instead of a single phrase out of the book that contains the whole truth. It is an enigma that aids us through other enigmas: he only who conceives the sense of the whole in its entiety can solve them all. Hence comes the old adage that "there is no rule without exceptions;" since every rule, together with its so-called exceptions (which again are rules), points to a higher, or rather more universal, truth.

In these regions of liberty and self-existence, authority avails least of all. Authority may procure confidence and obedience—those first conditions for the successful activity of the teacher. But they scarcely suffice for the stage of elementary training; with every step, this leaning upon foreign and external aid

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will be found more insufficient, and the co-operation of individual sense and spirit, of self-destination in fact, more indispensable. Authority reduces the mind to a state of passiveness, deprives it of self-reliance and of individuality, kills the future artist in the pupil, or else goads the energetic disciple on to secret resistance, where he would so much rather have been won over, if a candid appeal had been made to a candidly judging intelligence. This may be the way to educate servants and artisans; but the artist must from the first be led to independence and self-reliance, to candour and self-destination in action. Those pupils who accept every thing passively, contentedly, like sickly, spoilt children, give very little hope of a future.

Mere representation also, however invaluable and indispensable an adjunct to instruction, is not sufficient. Of the vile practice of "drumming" pieces into the pupil by means of playing or singing them in a certain way, and not letting the unfortunate learner rest until he accomplish an exact counterpart of the model performance (which might have been appropriate and natural in the first instance, but would most decidedly not be so in the second), I will not speak at all. We have, in a previous page, already cited the condemnation of Dumas upon this subject. This is practical slavery, not education. The very best prototype may be conceived falsely; or, at best, will only be available for a specific case (for example, I play the movement *A* as I have heard it; now how am I to play the other movements, *B*, *C*, &c.?). In other cases it may be utterly inappropriate; and when inappropriately applied, it may degenerate into an universal mannerism.

The only thing which must be the constant endeavour, and never lost sight of from the commencement of instruction, and which moreover in the highest stages is that which decides and fertilizes, is to awaken, to fortify, to extend, and to elevate the consciousness of the pupil. Real education is indeed nothing else than becoming conscious. All those feelings that lie vaguely slumbering in the soul, like the instincts of nature, engross it for a moment, dissolve as quickly as kindled into life, and often, like the crest of the wave, dash over into the opposite course. Consciousness and conviction alone can give stability to the operations of man, according to his name (*mennisco*, *mânuscha*, from *man*, *manuh*), "the thinking spirit," "the one of himself mighty." In art, too, consciousness is that which at last decides, in whichever direction we turn, whether to the idea or to the execution of it. Convince! and liberate! this is the watchword here too. To intelligence we must show truth; to inclination, that which is desirable and appropriate; to the power of proficiency, that which has become possible to accomplish; courage and hope for the coming day must be denied to no one; every development must be regarded as the stepping-stone to a further and higher one; thus only is man perfectionised, and thus the artist.

And how does man arrive at consciousness? Is he inspired with it at any particular period of life, at any day or year?

Indeed no; our whole life, from the first impression received by the senses, is one unceasing and ever-growing stream of consciousness, whether wider or deeper, in misty twilight or in the effulgence of day.

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Here, then, we have defined the principle of art-education.

To occupy one's self for a time with the materials of art, without participating in its spirit, or only doing so unconsciously as it were (truly this is impossible; the instinct of perception may be neglected and thwarted, but fortunately it cannot be extinguished), and upon the attainment of a certain grade of technical proficiency, or a certain age, to be mentally initiated; this is nonsense, this is in opposition to the course of nature. On this account, we must call it a self-evident delusion, if not a subterfuge to deceive others, on the part of our executants, when they affirm that, as soon as the pupil is once "technically" trained (with which training they while away one year after the other), then the "classical," the "beautiful," the "real," the "æsthetical art" (and whatever else their fear and bad conscience extorts from them to predict), is to be made good It will never be made good; as little as the "Classical Operas" of Rossini, which his friends were once always announcing.

Whatever has not been sown nor planted, will assuredly not grow. On this account, no "aesthetical studies" will make up for, or advance, an "unæsthetical" (the reader must forgive the inappropriate word) youth and early training. They will hover in the air without ground or root, like æsthetics and criticism of music without the basis of theory of composition, which must first give them matter and stamina. They are intended, as it were, to engraft a consciousness upon the slumbering and unprepared spirit—a consciousness which virtually can only be awakened with the awakening of life itself, and grow with its growth. And when those external influences have succeded in entering the mind of the pupil, perhaps in converting him, when his intelligence receives them as truth and propagates them as such—never will they flow into his already fixed, though imperfect, consciousness of music, never will they take shape in the life of art.

The inward germ must be unfolded; in no other way can man or artist be formed and educated. All that has not grown with him and into him, and become one with his being, will always remain external and strange, and will certainly be lost to artistic activity and perception, which will ever proceed only from individual life. To train a pupil according to the impulses of his sentiment upon the principle that "it is sentiment which governs all," that "sentiment is the chief qualification" for music, "which is entirely a matter of sentiment," would only make of him a dull dreamer, incapable of soaring beyond his own personality. And how narrow is every personality, how meagre and monotonous, when it has not been extended and sublimated by the survey and appropriation of all that lies within the scope of a guiding and searching intelligence! But it is just as certain that persuasion by force of argument, without the firm basis of individual experience and conviction—an education, in short, that is mainly talk—can produce only talkers, when it does not confuse and deaden the intelligence entirely. Philosophy and æsthetics, unless they are the keystone and climax of a consciousness developed from within, unless they are the point of confluence in which all the scattered rays and streams of intelligence merge themselves to form out of their totality the one ruling and deciding faculty, unless the living art be its basis, philosophy and philosophising bring forward empty talkers or abstract theorists; they can never bring forward an artist. For no education and no theory can give what it has not.

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Like the good physician, we must leave the utmost possible freedom to nature. Indeed we teachers might remain entirely in the background, were it not that the multiplicity of faculties, of contending and distracting interests of life incident to youth, so often threaten the submersion, or at least the indefinite retardation, of the desired development.

We must have confidence in nature; we must follow in her own track, and with gentle hand assist the work she has in progress.

The nature of man strives ever towards consciousness and knowledge; these are invariably his aim from the commencement of life, though indolence and manifold distractions may intercept his steadily pursuing them; therefore we must endeavour to concentrate and vitalise our influence.

It is the nature of man to aspire; but indolence and error fetter and mislead him. We must speak to his soul and enlighten him.

Every human being, though he were born in chains, has the unextinguishable impulse of self-destination and liberty implanted in him. To suppress this impulse, is to assassinate his soul within him. This impulse must be recognised; it is the basis of life; and the aim of education must be to guide the principle of self-destination in that course to which it is of itself directed, and to shield it from the deviations into which weakness and error might lead it astray. To do this effectually, we must go hand in hand with the pupil; we must be capable of transporting ourselves into his present ideas; we must, for the time being, see the world with his eyes, and he must feel that he can lean himself on us and elevate himself by our sympathy. When he can receive our spirit into his own, and appropriate so much of it as he is able to receive, then only can our spiritual influence lead him to progress; all else disturbs and decimates the natural powers.

Can such a moment arrive? Can it be brought about at will?

Certainly the task is not so easy as the usual course of external (and consequently internally dead) training. The task is: for my life to penetrate into thine. "The art of training men is not a superficial one; it is one of the deepest mysteries of nature." So said Comenius of old. Indeed—for it wants profound observation of mankind, vigilance, and a patience equally remote from indifference and from hopelessness, that takes the pupil just as he is, ever hoping and striving towards amelioration. Such a teacher knows how to await that moment, knows how to profit by it and lead to it; and to such a one it cannot fail to arrive. It is thus that education is an art; the art to raise the creature to the dignity of conscious humanity. Whoever possesses this art of patience and observation, who is clearly conscious of the first unfolding and progressive course of ideas in himself and others, knows that continuous progress is only possible where the mind of the progressor has taken firm root, where sympathy and affinity bind him to the course he pursues, and make it dear to him.

On the other hand, the entering upon new spheres of thought, new views and directions of consciousness, will not always ensue gradually step by step. Instantaneously, with electric speed, a new region of life is disclosed to view; it is the

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discovery, the unveiling of something already known, the remembrance of something, as it were, forgotten, that has been traced to "intuitive ideas," to "recollections of a former state of existence," when it is indeed the electric velocity of mind connecting the diversity of impressions in a syllogistic manner, uniting that which is apparently new and incongruous with the well-known and familiar.

Why shall we doubt, then, that such moments may be expected, favored, made use of? No single unrelated fact can penetrate the mind of man; the whole purport of his spirit is the fusion of all faculties into the "mind." So soon as the point of affinity has been found between a new series of ideas and those already open to us, the vital centre of our organisation is awakened into being and activity; and that electric stroke with which a seemingly new region of thought flashes upon our sense, is truly nothing else than the delighted recognition of that which had matured within us unconsciously, and which now, that perception and will are awake, brings the object of striving within our reach. It is indeed a recollection, it is the becoming conscious of what had collected within us.

And why should we not be able to do something to bring about such recollection? Suppose a composition has impressed one deeply, will not its repetition from the hands of any kindly discerning guide be most welcome; is not the charm likely to be more than renewed? May I not be made conscious in what this charm rests, out of which particular element springs the feature that affects me, if, maybe, it does not lie in the flow of the whole movement? Would it, then, be so difficult to put this feature in such relief as to fix my attention upon it, and bring the indefinite emotion into the light of consciousness, perhaps even of reason?

Let us take an example from Beethoven's Symphony in C minor. Let us suppose the pupil ardently impressed, he knows not how or wherefore, by this work. How easy it will be to draw his attention to the entry of the finale, to the splendid announcement of the keystone and climax of the work, by the major tonic given by the whole strength of the orchestra. "But the major has appeared already in the trio of the scherzo!" Yes, but without strength. "But strength and the major key both appear in the andante!" It is true; but the major there appears transiently, in a remote key, at first softly, and with the mighty chords of C it vanishes again into the gloomy minor in subdued and broken phrases. The major key in that place is, as it were, a presentiment of the clear and magnificent entry of the finale; into which, after long hesitation, the scherzo abruptly precipitates itself, thereby alone pronouncing the finale as the end and summit of the work. Its character of exalted triumph is even foreshadowed in the very first phrase at the beginning, and confirmed by the progress of the rhythm.

I have purposely chosen a striking and self-evident example, and selected but a few features of it, to illustrate my meaning. I did not intend to enter upon a deeper analysis, but only to show an analogy that must be apparent to the least initiated. But even from this slight illustration we shall perceive the existence of three decisive phases of character: the major as the antithesis, as it were the relief of the prevailing minor; the powerful impetus of the rhythm; and the incorporation and flowing together of manifold parts into the one idea of the whole.

Let us suppoe the pupil unable to estimate the importance of this unity of manifold, various, and contending parts and expressions. Let us suppose that he

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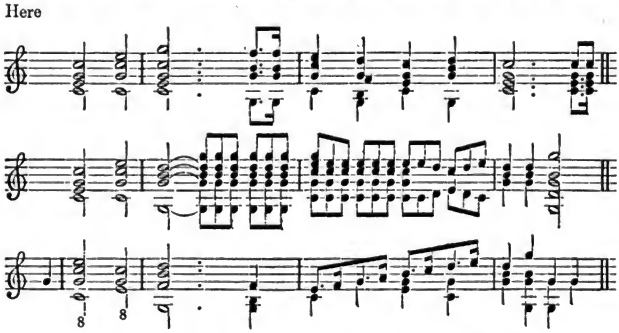
has hitherto perceived in music only its continuous flow; yet he may feel the necessity of such unity and connexion in the parts of some drama or novel, and he will be ready to admit that in music too it will be the seal of singleness and clearness of intellect. He may find it difficult to believe that this unity must everywhere exist; and we must admit, on the other hand, that even in the works of great masters it is sometimes deficient and even altogether wanting. But he will from henceforth recognise its existence with greater satisfaction, and his consciousness will be strengthened wherever he is able to trace it.

Suppose the rhythmical faculty to be still dormant and incapable of any conscious perception, in the orchestra the rhythm of a subject is always brought out by powerful accentuations, on the piano by full chords, strong pulsations, and a conscious retardation of the accented notes. A person who is insensible to these means of demonstration may yet be able to perceive the absence of them by the contrary proofs. Let the accents be slightly passed over, let the long notes be divided into repeated shorter ones, let them be covered with the figure of a subordinate part—whatever impression the former performance made will be reversed by this one. If even such demonstrations proved entirely ineffectual in waking the rhythmical sense, it can always be reached through some other analogous path—language, marching, &c.

I will add a final instance. Does the character of Beethoven's subject (cited above) lie only in its rhythm? Surely it lies quite as much in its tonal effect. Suppose the pupil perceives its rhythmical, but not its tonal, purport. Suppose his tonal sense is altogether less developed (as is often the case) than that of rhythm. Here



we have the same rhythm as basis of three different subjects. The first belongs to the well-known finale of Beethoven; the second (originally in D major) to the Overture to *Olympia* of Spontini; and the third, to that of Weber's Euryanthe (originally in E flat).

Let us now compare the rhythm of these phrases: Beethoven and Spontini commence upon the strongest accent of the bar; Weber, upon an unaccented note; Spontini and Weber close their phrase at the fourth bar; whereas Beethoven takes the closing note of his to announce a new subject in still broader rhythm, expanding as it proceeds. After the first section of the phrase, the ardent Italian begins that

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vibration, the dissolution of the accents; whilst Beethoven maintains the same rhythmical force throughout the development of his idea. Weber abandons his first figure in a different way, in order to re-ascend cheerfully, although not with the rhythmical breadth of the opening.

Are these not three entirely different and truly characteristic forms built upon the same rhythmical basis?

And now let us compare the tonal purport of these three phrases. Beethoven's melody rises at once to the summit, then descends step by step to rise again in the second phrase. The first section ascends upon a single chord, then the harmony alternates with every beat. Spontini rises with Beethoven; but before the culmination (bar 2) his melody with the harmony recedes, and rises again immediately to the same note; in the feverish restlessness, however, of the reiterated chord, the harmony is much more tranquil than in Beethoven; it is excitement that increases, not thought that expands. Weber starts from a higher point than both the others, and descends lower to rise again. He proceeds cheerfully, but without the majesty of ideas drawn from the depths of primitive inspiration, without the feverish passion of the south—as it was natural to the soulful song-writer, the modern troubadour of his time, who manfully renounced all foreign influence, and conceived his ideal of the drama from the reflected fragments of the obsolete feudal past. Undoubtedly there exists an infinity of more striking examples of tonal colouring. I will but allude to the great Leonora Overture of Beethoven. Undoubtedly the characteristic feature in the subject of Beethoven's is the brilliant and splendid instrumentation of the chord of C. Still we shall find the closest analogy between the rhythmical and the tonal purport, and that the one becomes intelligible through the other. Moreover, our discernment will be awakened to notice the effect of acute and strong accentuation, to trace it to its origin in the rising and sinking inflexions of speech, of looks and motion, which are certainly the original types of the increase and decrease of sounds in music.

Thus much will suffice to call attention to the extent of observation to which a single opportune remark may stimulate. Everywhere, and long since, this has already been set forth (by Gluck, Reichardt, Mozart, Kirnberger, Hoffmann, myself in all my writings, by Wagner, Liszt, and still many others) more copiously and more profoundly than here.

Not even so much as has been offered here is necessary to incite the vague impression of the existence of a spiritual purport into the light of consciousness and clear perception. And this is the starting point of real education; from hence the path to the ends of instruction lies clearly open.

To prevent being misapprehended, I may add: a great deal must not be offered to the pupil at once, especially at the beginning; a single suggestion is amply sufficient. The pupil must never be overwhelmed with advice; the object is not to invade his nature, but to bring it into flower, such as it is within him. All that is new and profound must be received alone, at leisure, in a state of reflection, pondering, and dreaming.

When the new world of impressions has once securely taken root, then you may display all the accumulated treasures that he has won, to his delighted view, and rejoice with him in the plenitude of a renewed existence. But the results of

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that first glimpse, the first acquisition of the internal purport, are incalculable and can never be forgotten.

Perhaps this minute analysis may appear to many as discursive and superfluous: would that it were!

But one must have had personal experience of all the various sorts and classes of musicians, before one can conceive the amount of hardened resistance they oppose to every progress, every new light, every admonition, for their own amelioration, or that of their conception of art; in fact, against every thing that goes beyond their lines and spaces, and can neither be whistled nor sung. There these "musicians," as they call themselves, in preference, as it were, by a privileged title with which to parry every inconvenient innovation, sit woven into the meshes of their personal feelings, like spiders, knowing nor caring for the wide world nothing, but for that which brings these limited feelings into vibration. "I feel this; my feeling does not admit of this!" And their breviary closes. When a different view, another feeling, is declared to them, they modestly evade every investigation with the accustomed phrase, "feeling is subjective," or their personality differs from the view proposed; or else beat their breast with superlative gravity, and declare him to be no "musician" who feels so, or who does not feel so, as the case may be. That these fibres of personal feeling weave themselves into music no more than into the whole organisation of man, and qualify his judgment, and that they are in direct opposition to enlightened consciousness and to reason, they will never admit; they still follow the example of the spider, who takes her little filaments who shall say from whence. If, perhaps, a thoughtful suggestion or judgment that crosses their familiar sticking-points can no longer be kept at bay, they may even admit that "it *may*" be true, "æsthetically and philosophically" it may be true, but "musically it is not true." "In an æsthetic point of view, this song (or whatever else) is bad; but, according to the purely musical standard, it is good." Perhaps they will give even a more profound analysis: "the first essential is the art of pure part-writing; the next, that of *form*; these, besides original invention, avoidance of reminiscences, correct *feeling* and proficiency, constitute the "musician;" and after all these are provided, we come to the æsthetical part of art. But, if by this road we ever come so far, then the little washers of hands have still to ask, as did the great Pilate of old, "What is truth" in music? And the answer will be, "truth" is "effect," and effect is . . . . . .

There is no help for him who has no will; the reluctant pupil cannot even be taught the alphabet. Whoever has the earnest will, who does not deny the spirit, but prefers to develop the human, thinking, primitive mental activity within him—to him the guiding hand will and can be held out wherever he needs it. Let us leave the others still to their cobwebs, to their dreams of sentimental blessedness, or, like to the economical virgins in the Gospel, saving their oil in case the bridegroom should unexpectedly make his appearance!

Will and activity alone can be led to the summit.

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The end of all our endeavours is consciousness, growing and all-penetrating knowledge. Without consciousness, our striving is without aim, without result—indeed, without even a distinct course. Consciousness, then, is the one chief end of education in art, as in every other direction of mental activity.

This single end of education, however, is (as has been already mentioned) to be approached by three distinct classes of votaries; those whose object is merely to participate in the purport of art as recipients, by those who desire to represent works of art by means of their executive proficiency, and by those whose object is to create works of art out of their own spirit. The end will be the same for all these; only the way and the means are different, as each one sees the course before him from a different point of view, and must be guided accordingly. We must then recognise this single end in a threefold light, each to be well separated and examined, while the intrinsic unity of the three is not lost sight of. In the following observations, I shall pass lightly over the third division—the study of composition. A few remarks on this subject will appear later; besides, my musical treatise contains full information on this point.

Those whose object is to enjoy music without active participation, to receive, however, not only pastime and pleasure from it, but to penetrate into its spiritual purport, must be mainly referred, for the development of their susceptibility, to listen to the performances of others, with a view to appropriate such internal purport. Instruction has no claim on them; and, in the place of active participation, they require but timely counsel to direct and guide their taste.

The first and foremost advice to such would be not to surfeit themselves with music, after the manner of the *enragés* of our time; not to rush after all those operas, concerts, soirées, and every description of sing-song that is in vogue. All these only serve to nourish the music mania, this disease of our time, this longing to fly out of an universal emptiness and *ennui* into an universal weariness and sing-song, blunting and stupifying to the mind and enfeebling to the character; no susceptibility for art, or perception of it, can ever arise out of this turbid source, to which one is tempted to apply the cruel taunt of the poet, "It costs no more to be the universal beauty, than to be the common one for all"—when we have to witness how art is often degraded and abused.

The second advice I would venture to offer would be that each one should, above all, turn his principal attention to the music of his predilection. Only that which appeals to my spirit can fertilise it. Nothing appears to me more hollow and foolish than to intrude oneself into something unintelligible and unsympathetic. A waltz of Strauss, that I enjoy; a little ballad that speaks to my soul, avails me more, and is more valuable to me, than the most sublime mass of Bach that I cannot comprehend. Let each one remain true to himself, unconcerned whether that which he loves is classed high or low by connoisseurs. The "little modest violet" blooms for thousands and thousands to whom the second part of Faust is a sealed book.

But love and devotion for art is already a definite activity. Let thy commencement be as lowly and modest as may be; but look beyond, around thee, and cease not to strive onward. Strive ever for progress, so long as truth and real inclination for the subject live in thee.

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Whatever has pleased us, we long to repeat; but we must also use ourselves to perceive and estimate the contrary of that which has pleased us: after the bold march, the tranquil ballad; after the splendid symphony, the elegant quartet, the thoughtful sonata. If here our sympathy comes short, we must call reason and perception to our aid. Was it only the power and magnificent colouring of the orchestra which impressed me in this symphony? Why does not then every regimental march produce the same? The tonal purport, at least the melody, is with most persons a most powerful medium in producing the emotions that music calls forth, just so as the most clownish spectator of a painting distinguishes, not only a chaos of colours, but also the figures to which these colours are appropiate. Here, then, commences development from within. The pupil distinguishes, perceives, he analyses effects of instrumentation and of melody, and thus first becomes conscious of the multiplicity of means that must flow together to make the work of art. And this consciousness is the best incentive to increase the love and ardent desire for progress. Let no one depreciate these first steps, however unsteady and feeble they may be, however inappreciable their result. Whatever we obtain through our own striving, fructifies and avails us more than all that can reach us from without; it signifies nothing whence came the first inpulse, nor what is its result.

But consciousness cannot take root nor extend itself without faith—faith that reaches beyond the powers and acquirements of our personality. We must have faith in the possibility of progress for every one, from every standard. We must have faith in the ability and sincerity of those who have progressed before us, when they perceive what we cannot, and promise that the same revelation is attainable by us. We will not succumb to their opinion, nor take for truth all that they offer as such; that would be an empty profession of words without weight or meaning, and without fertilising influence. But we may confide in them so far as to follow their footsteps, repeat their experience, and convince ourselves of what it can offer or yield to us. Who has not done this in other phases of life? The idol of the man, Shakspere or Goethe—was he accessible to the boy? Or was he unintelligible and infinitely inferior in attraction to tales of marvels and adventures? Well, then, the undeveloped is everywhere a child; and so in music. This is only overlooked so constantly because we are so often told that music requires only "ear" and "feeling," and because the undeveloped themselves necessarily ignore all that they cannot perceive.

It is, then, to be wished that every one who desires progress may find an able guide and counsellor! And it behoves every lover of art, and especially every teacher, to grant such guidance and counsel to all those (not only pupils) who seek them. It is indeed so—perception and activity, even mere susceptibility must be carefully led to and gained step by step. Any one attempting to skip out of the merry waltz of Strauss into the Ninth Symphony, will have to retire confused and abashed. I would rather lead him first over the symphonies of Haydn to the early ones of Beethoven, in this order: 1, 2, 4, 5, 8, 6, 3, 7. Those who step out of our musk-scented drawing-rooms into the pure, healthy atmosphere of Gluck, may be chilled at first; and Bach's gothic structures may fill them with secret horror. The road to Bach goes through Handel; this has been shown at large in Germany.

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Even then he must be approached (I have endeavoured to show this in my "Selections from Bach") with care and discrimination. It is only after the steelbath of Handel and Bach that I would approve of a course of mediæval music, in order that the still vague sensibilities may not be for ever confused, if not extinguished, in the perfumed clouds of that ancient Catholic incense (which has lately been so opportunely revived) and lost to all sense of positive purport in music.

At the same time, the mere recipient of music depends entirely upon chance for counsel and the direction of his taste; he must in all cases rest satisfied with whatever fortune throws in his way.

In this case, I would infinitely prefer the gifts of one true and well-qualified friend to all the clamorous "parties" at "musical houses" in the world; to all those mosaic concerts where art plays hunt-the-slipper with benevolence, or where a solo-performer or a teacher is to be introduced; to all the endless and countless vocal quartet associations, where our musical Munchausens would fain draw themselves out of the mire of every-day *ennui* by their own pigtails.

In the first fortunate case, we can choose that which is suitable and beneficial; receive it in silence, and concentrate our thoughts upon it; in all the others, too often vanity and mere love of amusement control the manifold tinsel, or else the comfortable self-sufficiency of these Pharisees of art, that turns ever in its narrow circle of self, fancying itself free, rich, and what not, though it never exceed that circle a hair's breadth. Even good and ennobling impulses evaporate, and remain fruitless in such an atmosphere. For there no individual will lead the way to any definite aim; the only point of confluence (apart from the motives of personal interest) being the striving to fill up pleasantly the immense void of social existence. Nor can it be denied that this striving, too, has its claims. Only we must not look to it for progress.

Let us be candid: even the best concerts are (and must be, in most cases, unavoidably) so constructed as to present an insuperable obstacle to the obtaining those advantages which they might otherwise yield, especially to the uninitiated. No one will seek to deny that the prepared efforts of qualified performers are not infinitely more perfect and effective than any improvised social attempt; nor that the place to hear symphonies, cantatas, and all richly instrumented compositions is the concert-room. No one can be insensible to the immense amount of enjoyment and cultivation of music that has flowed from this source. No one ignores the influence of the Leipzig Gewandhaus Concerts, renowned these hundred years; nor the merits of the classical concerts of Vienna, Berlin, or Munich.

But that one disadvantage has never been overcome: the dispersion of interest that is unavoidable upon the consecutive performance of pieces that have no coherence with each other. Their choice may be ever so well regulated; one composition will always detract from the influence of the one immediately following, since the origin and tendency of the one will be altogether foreign to that of the other. The first piece we hear impels our thoughts and sympathies into a certain course; none of those that follow will find an open, unconstrained sense of appreciation in us; we are

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preoccupied, the impression we have received must be obliterated before it can be supplanted by a new one. So long as our attention is thus driven to and fro, that concentration is impossible which alone penetrates into the life of the work of art; that devotion unattainable in which the fugitive thought of another is recognised and appropriated into our own being. The experienced in art can never feel this to anything like the same extent as those who are seeking for experience; because their perception is more prompt, and their knowledge of other compositions comes to their aid in the hearing of new ones. The novice, who strives earnestly for inward development, might be advised rather to sacrifice a portion of the performance, than to return home in a state of vague enthusiasm, without any certain gain.

I do not recollect whether this distracting influence of concerts has ever been publicly noticed; there is no doubt, however, that it has been felt. Mendelssohn's long-cherished project, at some time to compose a "whole concert," as he expressed himself (that is to say, a coherent sequence of musical compositions, such as might fill the limits of a concert), must have referred to it. Had he accomplished it, the exquisite taste of the artist would certainly have provided an entertainment in which the contrast of the single portions would not have disparaged the unity of the whole. At the same time only an external unity could thus have been effected; for integral unity can only exist where one sole idea rules all the members of a work. In the Ninth Symphony of Beethoven, in the symphonic works of Berlioz, in cantatas and oratorios (without any reference to their merits or short-comings), there is unity; they lead to one end, to the realisation of one idea, one purpose. To such the above remaks do not apply.

Neither do they apply to those very rare instances of concerts which are entirely filled with the overwhelming interest that attaches to a single personality; and in these the intrinsic value of the works performed is of small account. From time to time, happily at rare intervals, such beings appear who, gifted with the highest artistic faculties, become personally the type and purport of the powers abiding in them. Not that, like a Beethoven, a Gluck, or a Goethe, they are the priests whose sacred office it is to expound the eternal types of humanity through the mediums of art. But rather, like the magician, who acts out of and against the common course of nature, they have inherited a magic and dæmonic fire, with which they inflame and penetrate us magically. Genius inspires them, genius impels them often in an erratic course, widely diverging from the path of truth; yet are they full of truth, and its most flaming testimony. Such a genius was Paganini; his very appearance conjured up mysterious legends; his life itself was mythical. It is a sign of our art having reached a precipitous summit, that one century has produced a second such apparition. Whoever has witnessed and felt such an influence, will nevermore forget it.

Such phenomena are rare. That the talkative race of drawing-room and newspaper critics have brought this significant word to be a mere flourish with which the last new finger-lion is trumpeted into fame, need only mislead those who subscribe to the word and know not its purport. It is one of the sad consequences of the semi-education of our time. It has become quite usual to sweep over the subject of music with high-sounding metaphorical phrases, to dismiss it with certain would-be-philosophical aphorisms (on the question of Wagner alone—what wild

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fabrications have not been set afloat!), instead of trying with devotion to penetrate its inner life, then to develop feeling into clear consciousness and unerring perception, and finally to let our own unquestionable ability attest and stand for the validity of our opinions. The former course is a much easier course; but it is a sterile one.

But how is the novice to distinguish between truth and its semblance in the impressions he receives?

Before all, he must hear with free and unbiassed mind again and again such works as are accessible to him, and strive to form his own judgment of them. It can only be a judgment of sentiment, and will very likely be partial, defective, limited. But it is his own, it is the account he renders to himself of what he has perceived and felt; when he has definitely rendered this account, then he may listen to the judgments of others. But to these latter he must not yield his own, however excellent and profound they may be. Let them serve him to test his own by; but not to supersede it, without full and unqualified conviction.

Least of all, let him suffer his sympathies to be influenced from without. Feeling, whether just or mistaken, is the immediate essence of individuality; in this sense, feeling is unqualified truth. Progress and education will ameliorate and change it. The uninitiated also must hear and examine, and strive to adjust their impressions by the counsel of experience; but not to submit blindly; that will avail them nothing—that is but a form of self-deception.

For these reasons, it appears to me that preparation for hearing the performance of a work of art is only called for when such work manifestly deviates from the familiar path and directs itself towards a new and unknown aim. In this case, it may be desirable to familiarise the hearers with it beforehand, that they may not, in the anticipation of accustomed forms, be confused and disturbed by the deviation.

The teacher's task is more definite and more grateful in the case of those who actively participate in art, especially as executants.

Here the aim is to develop the predisposition of the pupil into perception and proficiency. The essential features of this development have been already discussed. But, however effectively it may be pursued and mastered, proficiency does not suffice; it is but a means to the end.

The object is not to play a certain piece of music that it may be heard, but that it may be felt and understood—that it may impress. Nothing is gained if I play all the prescribed notes, unless I feel and know how the composer conceived them, unless I render them according to that perception. This is the task of the executant. This perception of the artistic purport, as applied to executive proficiency, is called "style" and "expression." I have treated of this subject in my "Universal School of Music," and shall not repeat here what I have said, but recommend it to the study of the pupil.

No one who has any idea of the complexity of emotions and impressions that stir the spirit of the composer and guide his pen, no one who can conceive the impossibility of expressing in writing all the inarticulate accents, the half-disclosed secrets, the twilight of soul, that strive for utterance in music,—will doubt for a

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moment the irremissible necessity of leading every disciple of art towards a clear perception of the spiritual purport in music, and to the intelligible rendering of this purport in performance. Our verbal language is not even fulfilled in the alphabet; and of how little moment are the inflexions of accents, graveness and acuteness in language, in comparison to what they are in music, where all these resources come into play, besides rhythm, duration, pitch, and resonance, and where all these have an essential significance.

And now for the indwelling purport of words or music, which is, after all, the all-important feature: how often do we fail to understand each other in our native tongue! how few seize the sense of what is undefined or profound! how often must commentators and expounders make clear what has been written! What has not been written to explain Shakspere? and has not our own Goethe been set forth to his countrymen by similar mediators? and have these yet come to the end of their task? although we have known and practised his language from our infancy, as if it were an inborn faculty. How can it then be otherwise with the fugitive and mystic language of music, that, far from being the idiom and habit of our whole life, resounds only in rare and single moments, and to speak which, we must penetrate and identify ourselves with it?

The principle of this art lives within us; to a certain degree we possess susceptibility and perception, and have raised and extended these through culture and experience. But in a period when this art has been developed to an unexampled degree of fertility and extent, it is not to be supposed that these can be all-sufficient; the course of development in the most gifted masters shows us that the study of their predecessors and cotemporaries was always the preparation for their strides towards progress and perfection.

The teacher will at once prove himself prejudiced and narrow-minded, if he permits himself to deny the existence of individual perception in his pupil, because it may err or differ from his own, or when with cheap commiseration he declares one must feel this (whatever he approves of), and whoever does not, is beyond all remedy.

It is individual perception, then, upon which everything depends, for the listener as well as for the creative and the executive artist. Indeed, it is so more immediately in the case of the last than in that of the former two; for he has to incorporate the thoughts of another into his own sympathies, and bring every feature of them into relief. He must be able to recognise the tenor and bearing of the whole, and to trace them out through the minutest details, so that these may flow into the unity of the entire work, and contribute their share to its effect. He must be thoroughly conscious of the purport of the work, and of the material resources in which it is embodied, and by means of which he is to express it.

We shall not enter again upon the discussion as to how much of this material can be conveyed by the signs of notation, nor upon the knowledge and proficiency that must be the object of elementary training. We shall proceed to the investigation of three important points that must be committed to the care and sagacity of the teacher. But in all cases I pre-suppose the faculties of self-examination and judging in the pupil—faculties without which no education or progress can take place.

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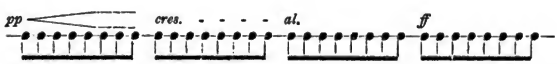
First, then, we remark: where and to what extent does the musical material call for and offer opportunities for the exhibition of any spiritual manifestation not specified in the notation?

Secondly: on what basis does the art of expression rest, and from what is it to be developed?

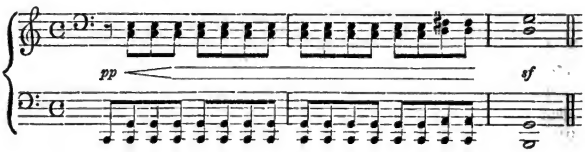
Thirdly: how is the internal purport of works to be conveyed to the perception of executants?

The first question brings us to the consideration of the musical material in respect of its artistic significance, and of the means of musical notation as to how far it can describe the application of this material. The musical material divides itself into sound, pitch, tone, and rhythm, to which, in singing, must be added the verbal inflexion of the sounds.

We shall consider sound only in reference to its power and duration. We take for granted that technical training has qualified the singer and instrumentalist to produce it in every degree of length and intensity, from the lightest staccato to the utmost continuity, from the softest breath or touch to the extreme of force and tension, in every succession, at will, or in equally sustained increasing and diminishing of sound. All good teachers have always been intent upon the importance of this study, and made it the basis of their pupils' proficiency. Pianoforte teachers alone, led astray perhaps by the extraordinarily increased technical demands of the present day upon the qualities of brilliancy and loudness, have in many instances disregarded it. Many have still to learn, and might study with advantage the gradual and uniform augmentation and decrease of power in the lengthened repetition of the same sound,



(as, for instance. in the tremulous iteration, instead of a single swelling and diminishing sound in the adagio of Beethoven's last Sonata in A flat); or of chords in such passages as (Beethoven):



I will not enter here into the propriety of this crescendo, not prescribed by Beethoven. So much for technical training for the formation of sound.

For defining the degree of strength required, the written characters are extremely insufficient. What infinite gradations there exist between the *pp* or the *ppp* and the *ff*; many inflexions; for instance, the accented parts of the bar are not designated

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at all; and yet they must be defined in all cases by the player or singer; how vague, moreover, are all the definitions that are given! how loud should be a *forte*, and how soft a *piano?* Should the *forte* of an aria of Clytemnestra, of the C minor Symphony, of the first movement of the great D minor Sonata of Beethoven, not be according to another measure, than in the airs of Iphigenia, in Mozart's "Porgi amor," in the first movement of the Pastoral Symphony, or in the last Sonata in A major? The "Dynamometer" has been proposed; but its use would be still more opposed to the spirit of art than that of the metronome. For the instrument or voice of the executant, his momentary disposition, the space in which he performs, will in all cases qualify the application of every specific direction or mechanical metre of sound and rhythm, and thus such auxiliaries could only impede rather than help him.

The feeling and perception of the executant alone can supply all that in which written signs are defective.

It is just so with the element of tone. It is impossible to specify or describe it; with the exception of the few indications for singing (*sotto voce, mezza voce*, &c.), for the piano (*una corda, carezzando*, &c.), for string instruments (*sordino, sul ponticello*, &c.). Here, too, the generality of teachers and executants are satisfied to strive after a certain ideal quality of sound, by which is meant a powerful, healthy, unconstrained production of tone, equally remote from force and weakness. It may be that this is the golden medium, the foundation of all beneficial activity. But how much exists in the domain of sound, besides this universal and indifferent beauty, sometimes in contradiction to it, that, when used appropriately, has the most marked characteristic and significant effect, not to be attained by any other means! The "School of Composition" is full of examples (and they might have been increased to a hundred times the number) where composers have widely diverged from this "ideal tone" in their instrumentation. Let us instance Weber's dissonances and horns out of tune in the incantation scene, and the wedding train of Lysiart, which are neither the first nor the last happy illustrations of this fact. Or in vocal music! Shall the Count, when he sneaks into the presence of his Rosina, as the good-for-nothing singing-master—shall he then betray the sonorous fulness of life and sound that belongs to the ardent and passionate youth? Rossini was perfectly aware of this; and intelligent singers understand him. And whatever is true of instrumentation and dramatic music, applies everywhere else, provided it be feasible and appropriate; i. e. effective. Here, then, opens a fertile field for after-study and reflection to every executant who has been hitherto remiss in this branch of the subject. Not only the human voice and the string instruments, but all wind instruments and even the drums, are more or less susceptible of modifications of tone. The piano, too, not excepted; one of the most marvellous features in the playing of Liszt (during late years) appears to me to consist in that "scale" of modifications of sound which he wins from his essentially mechanical instrument—I might almost say, which he forges upon it,—so entirely does it seem beyond the legitimate resources exhibited by other players, so hopelessly inimitable.

I must indeed add: that the modification of sound is of peculiar importance to the piano. The very best composers (above all, Beethoven) sometimes represent orchestral conceptions in a movement for pianoforte; as, for example, Beethoven in

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the Variations of his Sonata in A flat, and in the March on the death of a hero. It is only possible to render the spiritual conception of the master as he imagined it when those effects are felt and transmitted in the execution. In all performances of orchestral works, the same is the case.

The pronunciation of language also belongs to the province of tone. Here, too, teachers of singing aim towards an ideal of purity and sonority; for this, the vowels are enunciated with a preponderating weight over the consonants, with the utmost breadth and exactitude for the integrity of each. Here they are undoubtedly right; this purity and sonority are indispensable, and the foundation of all artistic enunciation.

But here, too, what innumerable degrees and varieties present themselves! Let any one try to intonate all the intermediate sounds that lie between the close e (inclining towards i) and the modified a (ä) approaching towards e; between the pure open a and the Allemanic and Swedish å, until it is merged into o! And so it is throughout. This will be easily exemplified by pronouncing some word with different inflexions of the vowels, when the characteristic significance of each will immediately be apparent: for instance, the word "dear" or "grief;" let them be pronounced with a thinner and then a deeper intonation of the (sound of) i—what a transition we shall find from a trivial to an intense expression!* It is thus that we become conscious of the wealth of expression that language offers to the singer as to the orator! None of us can ignore it. What is not told of the characteristic significance of the Greek dialects, and of the languages of India, so eloquently used by their poets! How often we have been refreshed in actual life or on the stage with the peculiarly affecting dialects of our Suabian and Tyrolese countrymen, in which the soul, unalloyed as yet with the passion for enlightenment and emancipation of the age, struggles for utterance in the sympathetic accents of nature! We are won, unconsciously, while we hear them, and drawn into their mystic circle. Here again is a world, unexplored as yet, of sentiment, of life, of significance! What treasure, what material, for the artist!

The element of tone, with few slight exceptions, is out of the scope of written directions. It can only be felt, perceived, and appropriated, and must in every single instance be applied and measured by individual feeling and reflection.

I will now turn to the element of pitch. Here we meet a two-fold consideration.

First, absolute correctness; the exact intonation, for instance, of the third from C (E), that it is equi-distant from the minor third (e flat) and from the fourth (F). Here we are guided by the normal scale, taking for granted that the correct intonation of the twelve semitones comprising the scale are thoroughly understood by the pupil.

But who does not know the piercing acuteness to which notes, in movements of passionate intensity, are strained beyond their sober limits in the scale? And

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* Unfortunately the want of duration of the vowels in the English language, as it is generally spoken, leaves little scope for the study of verbal expression by the weight of the vowels; this suggestion must, therefore, be received with reserve by the English pupil, since any extensive application of it to his language would lead to an exaggerated and unnatural way of speaking.—Tus.

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where grief or prostration loosens the bonds of the soul, does not the tension of the voice too relax? And who will deny the deeply pathetic expression it thus produces? Great vocal artists, great violinists and violoncellists, have known it. Wind-instrument-players, too, know how to heighten the pitch in certain places. To this branch of the subject belongs the slurring of one sound into another (portamento), the gradual raising or declining a note through all the indistinguishable gradations that intervene, until the correct pitch of the second note is attained. All this becomes material for expression, but is not contained in written characters; it is indeed rather in opposition to them, since their object is always to define a certain unalterable sound; and it can moreover become injurious, especially where it grows into a mannerism. Here, too, nothing else but feeling, perception, and sympathy with the work and the occasion, can guide the performer.

The second point we have here to consider is the significance of the different relations of sound (intervals), as mediums of expression in melody and in harmony.

This is not the place to enter upon a detailed definition of these; it behoves every teacher, every musician, to observe and think upon the subject for himself. I have entered to some extent upon it, in my "Theory of Music and Composition."

These relations of sound are strictly defined for the performer; and he must not deviate from them (rare cases only excepted). Insofar, perception and individual feeling have no share in them.

But in another sense they have the greatest share in them. Whoever has once become conscious of their significance, will in every special case discriminate between that which is essential and integral, and that which is merely incidental, and bring the former in relief, although nothing is written to that effect, since such modifications are entirely insusceptible of definition.

The rhythmical domain offers a much more fertile field to the influence of the teacher.

We must first of all learn to distinguish its two elements—accentuation and measure.

Accentuation (the dynamic element) is the living, acting, and animating principle; it is the immediate result of the force employed in originating the sound, and of the electric speed of will starting into action. It contains, therefore, material force and the force of impulse; it is the absolute expression of decided and undivided volition. "I will" give more importance to this moment than to another, and I throw the preponderance of my energy into it. Measure, on the other hand, taken in its strict sense, is of ambiguous nature: it may either rest upon purposed weight and duration, or it may be the unconscious expression of purposelessness and indolence. Whoever would practically convince himself of this view of the two rhythmical elements, and especially of the vivifying power of the dynamic principle, may do so by observing performances in strict time, but without accent (unfortunately the examples are abundant), or the effect of musical clocks and barrel-organs. The measure in all these will be correct to the minutest particle of duration; but, without accentuation, life is wanting; it is dead machinery. Whereas, in recitative, there

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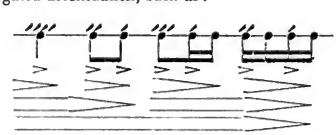
is no prescribed measure at all (even the *Recitativo à tempo* is only intended to be in so far in time as the accompaniment is concerned), and yet it is at all points rhythmical, through the life and significance of accentuation. Accentuation must be made thoroughly intelligible and familiar to the pupil in its two-fold application.

In the first place, let us consider the prominence given to particular instants of time on account of their intrinsic significance. This is the prescribed *sforzato;* sometimes written, more often understood; the different degrees of stress laid on a particular note. To what extent it is to be applied, and where, can only be decided by the purport of the composition. I would call especial attention to this point of degrees of accentuation; for many players have a certain normal *sforzato* which they use everywhere, biting maliciously into the sweetest song, or passing over the most passionate pulsations with a tender, affectionate pressure. Intelligence, soul, and courage must be watchful everywhere.

If these are the separate tasks of accentuation, we have, in the second place, to see how they all come into operation in defining the structure of a movement. The most simple verbal lecture requires discrimination between the different divisions of the subject, the sentences and parentheses, upon which its intelligibility depends. How much more is this the case in musical performance! In defining the outlines of the subjects and their sections, in distinguishing the parts of the bar and all its members, accentuation is our chief medium; it is not our only one, since the other element of rhythm (measure) comes to its aid, and combines and separates the parts into their harmonious proportions.

What is to guide us in the analysis of music? Within the limits of the bar it is strictly defined. The larger divisions, such as parts and sections, are easily pointed out to the perception of the pupil, and theoretically explained by the principles of composition. Not these, but the defining of accentuation requires some comment; viz. we may content ourselves with merely marking the greater divisions (parts, sections, phrases), or we may proceed to define in detail the bars and members of the bar, distinguishing the more important with stronger accents.

It may be asked how far this detailed accentuation is to be carried? In my "Theory of Composition" I have already drawn attention to the charm that rests in this "play of the accents," and also to the danger of producing a fragmentary effect by obtrusion of subordinate features. This danger can be easily illustrated to the eye by a variegated accentuation, such as:



Where is the medium between an undefined and an exaggerated accentuation?

This must be decided in every single instance by the purport of the composition and its prescribed *tempo*. A very animated motion makes minute accentuation not only difficult, but impracticable; it also shows that the details are really subordinate, since otherwise they would not be so quickly passed over.

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Measure also belongs to the domain of rhythm. It is two-fold.

In the first place, this word (or the foreign word *tempo*) is applied to describe the degree of motion of a movement. It is the motion of the whole and all its parts. Measure in this sense is indicated by certain conventional terms, or by the sign of the metronome. It is well known, however, that these indications are partly of themselves indefinite, partly in respect of the disposition or number of executants and the space in which they perform (larger space and greater number of performers call for slower *tempo*), and will bring about many deviations from the prescribed directions.

Further, we must consider this term (measure) insofar as it indicates the division of moments of time, whether for sounds or interruptions of sound (rests, pauses). This is fully represented by the written characters; they define exactly the duration of sound and rest, and make the observance of these divisions of *tempo* a duty in the performer. If we admit that the divisions of the measure are unchangeable throughout a movement, their duration will be defined by the conventional terms that denote the *tempo* of the whole. But without reference to the general indications of time, to the directions for increasing or slackening the speed, of the *tempo rubato, senza tempo, più stretto*, pauses, the shortening of notes, making little rests that are not written (*staccato*) (not to enter into the extreme latitude as to measure in all recitative), without considering all these exceptions to the uniformity of motion suggested by the written direction at the head of a movement, it is felt by every one, and must be particularly enforced, that this uniformity can never be absolute, but is subject to many and many exceptions that grow out of the internal purport of the piece.

If we consider the matter impartially and candidly, we shall acknowledge that continuous uniformity of any motion is quite as unnatural in music as in every other department of human activity. And on this account: that the disposition and excitement in us can never remain at any fixed point. Dissimilar ideas will conjure up dissimilar associations in the mind; and even the same idea presented under various circumstances, will also induce dissimilar trains of thought. These conditions appear equally in respect of the ideas which are opposed to, and those that are related to, each other, that combine themselves to form a movement. But even the same phrase, returning in the course of a movement, conveys no more the same expression. It is no longer the mere announcement of an idea; perhaps this only now starts into clearer perception, and therefore requires to be given more emphatically; or it may have been forcibly announced, and now can be dismissed in a lighter way; the excitement and energy of the executant, moreover, is either heightened in the progress of the performance, or his fire and power are diminished. Can it be supposed for a moment practical or psychologically possible, that, in all these phases, the measure should remain stagnant and uniform? Let us examine this question as illustrated by a well-known work, the Sonata of Beethoven in E flat (Op. 7).

The opening theme (bar 1 to 13) contains already two elements, one continuous and one more impetuous; the latter increases in intensity till bar 24; then the former, freed from the restless motion of quavers, asserts itself more forcibly than

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before. Bar 41 introduces the first section of the antithesis, in a measure similar to that of the first subject, though with a certain reserve, as is indicated by the syncopations of the leading melody, given first below, then above. Of an entirely different character is the thoughtful second section of the second subject (bar 59), with the modification of the quavers at the repetition (bar 67). Still more dreamy is the third section (bar 81) in C, upon which the motion again rises in intensity from bar 93 to bar 101, lingering a moment at the first close (bars 111 and 117), and at the second, ends the part with impulsive quickness. If we follow the course of the second and third parts of the allegro in the same manner, we shall find the character of each of these subjects and their phrases strictly retained, though amplified and developed.

How could it be justified, upon artistic (that is to say, upon psychologic) grounds, that, in rendering so many manifestly various, although intrinsically coherent, elements, the measure should remain stationary? What should we say of an actor who recited a poem full of changing emotions on a monotone? On the contrary, a performance, to be efficient and appropriate, must insinuate itself into every detail of the subject; while, at the same time, a certain central measure (we will call it in this case, with Beethoven, *allegro molto con brio*) is generally adhered to; every feature will thus be brought into appropriate relief, while they all heighten, and fuse themselves into, the purport and flow of the whole. Thus the cadence of voice and gesture is always appropriate with every varying emotion in the speaker who feels and understands the tenor of the poem.

"But this would be an incessant *tempo rubato* and *senza tempo*, a remnant of the happily obsolete fashion of the *rococo* period!" The fashion became obnoxious only because it applied something that certainly has its foundation in nature, with excessive exaggeration, everywhere, whether appropriately or not, and thereby disjointed all continuity. Mannerism and extravagance became insufferable to every sound appreciation, not that which was pushed to exaggeration; this can never become obnoxious or obsolete, wherever it rests upon a genuine conception and upon the intrinsic evidence of a work of art.

"But is not this the submersion of all measure?" By no means; measure retains its full significance. In the first place, it will be paramount in all those movements where the purport indicates a severe unswerving rhythm, and where a free impulsive pulsation of measure would be altogether out of character. Such movements are by no means poor in expression; I will cite, as an example, the C minor Sonata, Op. 111. In the second place, the equilibrium of measure is always maintained by what we have called the central line of motion, which makes itself perceptible through acceleration and diminution of speed, and into which all those deviations which can be felt, but not described, at last blend themselves, like the fluctuating tide of emotion, into the all-pervading idea. Thirdly, and this leads us back to the beginning, it is in the most passionate pulsations of measure that we require the most sharply defined accentuation to preserve the integrity of the rhythmical divisions, and make them felt through all the modifications of an impulsive interpretation. I may say, in regard to this point, as a rule, that the more free the measure, the more decided must be the accentuation of the rhythmical divisions.

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Thus the most impulsive performance may be rhythmically sound and regular through adherance to the broad features of accentuation, the neglect of which *is* the submersion of measure.

I prefer citing the Sonata in E flat to many more striking and perhaps more immediately convincing examples, on account of the manifold and yet intimately related ideas of which it is composed. A still more fertile, and at the same time more extensive, illustration of the same view is furnished by Beethoven's Sonata in C sharp minor. The character and expression of the first movement, plaintive as the deep-felt resignation of love; and of the last, that rushes on impetuously upon a torrent of bitter, hopeless, inextinguishable passion—will be evident to every susceptible intelligence. But how as to the middle movement? It is superscribed "Allegretto;" and, when played according to this direction (no matter whether a little quicker or slower), it has, after the deep pathetic Adagio, an essentially trivial effect; often I have felt it to be so at the hands of excellent pianists; often have I heard executants refer their incontestible doubts as to this movement to the testimony of one of the most admirable of their class, Ludwig Berger, who considered that the Sonata would gain by the omission of the middle movement. And yet Beethoven was justified; the only impediment to reach his meaning is the little word "allegretto." Who can define everything in words? How could ever a Beethoven have passed out of a plaintive lament into a tripping allegretto? The song dies away, its final strain is extinguished and at rest. But the thoughts turn back to the wreck of happiness: "I think of thee! farewell, farewell!" Some such broken accent seems still to tremble on the lips. In tremulous fragments the past rises again with more and more distinctness, until once more extinguished in the bitter "farewell!" Veiled, shadowy forms, melodies for ever past, flit by in mazy convolutions; here the accentuations of the *sforzato* can only be the convulsive beating of the heart, not a rude stress of the hand. Now only the past is really past; and, while the heart is yet torn and bleeding, the inextinguishable power of vitality asserts its rights, and storms into the future.

Let me be permitted to add one last example; let one heresy excuse the other. I will take it from the first movement of the Sonata in D minor, Op. 31.

After the first subject, superscribed "Largo," there succeeds one of an entirely opposed nature in quavers, over which is written "Allegro," and which terminates in "Adagio." The first and then the second return again (once more *Largo*, and once more *Allegro*); but this time, without concluding, developing the first motivo of the *Allegro* into the principal subject.

There can be no doubt that all which has preceded this subject of the *Allegro* is introductory, and that from hence only the movement assumes a decided form and character. But how is this introduction and the twice-recurring *Allegro* phrase to be performed? This is a question which we shall now proceed to investigate.

I do not consider that the superscription, *Allegro*, is intended to indicate the measure throughout the movement, however the majority of players (all from whom I have yet heard this movement) appear to want courage to interpret the spirit of the word in the place of a slavish submission to its immediate every-day signification.

We cannot help being startled by the motly alternation of "slow" and "quick" measure. And what a pace of quickness! Its purport is fulfilled neither in a loud

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and stormy, nor in a light and fluttering, interpretation. Taken as an *Allegro* movement, we do not know how to treat it; thus it is nothing but an interruption of the subject *Largo*. It is only when this latter has been fully given and concluded, that the *Allegro* subject assumes a definite shape and becomes the counter-subject, replete with sad and breathless disquietude. Both the subjects then are the precursors of the two ruling features of the movement; the entrance of the second intercepts the expansion of the first, until this assumes the leading importance; in this circumstance alone, we perceive that this one, which is first developed, is the ruling principle, and that the other, which disturbs it, is subordinate.

But what is the meaning of this interruption? We cannot suppose that Beethoven's composition is incongruous. Let us see if we can decipher the connexion of the single, apparently exceptional, feature out of the tenor of the whole.

The subject *Largo* is at first nothing but a simple chord spread out, *a c sharp e a*, as it were a preludial touch. Thus it returns, only more extensively dispersed and developed into a complete melody, at the beginning of the second part. Here, though it is three times repeated, the interrupting *Allegro* subject is entirely omitted; the *Largo* then is really the deciding element. For the third time it occurs as the commencement of the third part; and here the meaning of Beethoven's term *Largo* is fulfilled and explained: it becomes a recitative, over which he writes, both times of its occurrence, "*con espressione e semplice.*" Here the significance of the Allegro, too, becomes evident; it recurs again—as the interlude of the recitative.

Consequently, it must, from the beginning, attach and assimilate itself to the character of the subject *Largo*. It contains all that the *Largo* and the Recitative still leave unexpressed; as we are often sensible, and betray, through look and gesture, what has not yet expanded into speech. That simple, pathetic complaint that is fully uttered only in the recitative (and predominates also in the second phrase of the principal subject), stamps its expression of agitated sadness also on the intervening *allegro*. This, and this alone, Beethoven implied with the word *allegro*. *Allegro* here means (*con moto* would have been much more correct) that the movement is to proceed with more, much more, emotion than in the preceding *largo;* the three-fold announcement and dying away of the measure, the entire conduct of the movement, show that no fixed *tempo* is yet established, that it is only struggling into formation, and not clearly defined until the entry of the principal subject.

To consider the *Allegro* in another light than as the interlude to the Recitative, as a contrasting element to the expression of the melody (as the orchestra in Beethoven's Concerto in G against the solo instrument), would be quite inappropriate; for this the *Allegro* subject is not sufficiently developed.

Enough (perhaps too much) as a suggestion of the means of expression that lie beyond all written indication; because no written words can be sufficiently subtile and detailed to convey all that stirred the soul of the poet. To enter upon this subject more copiously, here is not the place.

Let us now turn to the second question: from whence is the art of musical expression to be developed? I answer, from everything that becomes an object of

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study to the pupil. Here, too, we may not admit that curious separation of the "correct" from the "expressive" or "beautiful," as it is called, no more than we can separate "art" from "proficiency" in the field of technical training. All that assumes to any degree the shape of a work of art must needs contain some indwelling purport, that seeks for utterance, or calls (according to the ugly word) for "expression;" this indwelling purport can never be wholly contained in written indications, however abundant these may be. If my intention is to perform only that which is written, I waste my efforts upon what is incorrect (because incomplete), and shall never arrive at that which is correct—the originating idea. But even this intention is impracticable. The gradations of force, at all events, not to speak of a hundred other things, must be supplied according to my own judgment. I shall furnish them, either guided by impulse or accident, or with due regard to the internal meaning of the work. Consequently I am always led back upon the expression of the internal purport (let it be called "the beautiful," or anything else); only I must either fulfil this task consciously and conscientiously, or with purposed disregard of its existence. It is a matter of course that a conscientious interpretation embraces and faithfully renders all that is, as well as all that is not, written.

In examining the material on which instruction operates, we shall have once more to treat of this question.

Lastly, we have to consider: how the purport of works is to be brought within the perception of the pupil.

Here, also, I must once more premise that all activity in art must be "artistic" in its operation; that is to say, that it must spring from individual will, reflection, and sympathy throughout all its manifestations. All theorising of every kind—that is to say, all teaching that does not appeal to intuitive perception of the subject and active participation in it—is void, dead, and can only mislead. Nothing would seem to me more erroneous than to introduce the study of those movements of Beethoven which we were considering just now, with such observations as I offered, or better ones, or to urge the pupil to make similar ones for himself at the first blush of his acquaintance with them.

The only artistic way of proceeding I hold to be: to place in the hands of the pupil whatever work he is to study, without any suggestions as to its purport or manner of representation. Should he not be sufficiently matured for this (and this would point to some insufficiency in his previous education, or to some want of due consideration in the choice of study), yet the suggestions or initiation should be held in the most general terms possible. From hence the entire aim of the instructor must tend to the awakening of the individual perception and activity of his pupil. The most general hints will serve to steady his first steps.

He may at first (as soon as he is able to gain a tolerably clear idea from notes, without actual performance) read through the piece; next, to play the entire piece through, so as he conceives it, in the measure that seems to him appropriate without any interruption, without regard to any faults of execution, or any other consideration. This he may do several times. Thus he will gain an impression of the whole that will be more or less correct or complete. At the same time, he will notice such portions as may still require technical practice, and such as more particularly appeal

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to his sensibilities. The former must be exercised; the latter may be repeated and dwelt on at pleasure. The first stage of study should be entirely unaided by the teacher; at most, he may suggest as to deficient points of execution and the most expedient method of improving them. It will not moreover be found expedient to carry this exercising of incidental passages very far at the first; sympathy, and perception of the whole is in the first place the essential object.

It appears to me in the highest degree injudicious and misleading, to play a composition, for the sake of facility, at first in a slower measure, or to play it piece by piece in detail. This method puts the work in a false light, and leads the pupil to a false conception (if it does not deprive him of any he might form), and systematically extinguishes all truth and inspiration in performance. The most flagrant error of conception, if it only springs out of individual feeling and judgment and the striving after the true purport of the work, seems to me to be far less prejudicial. "Errors (single faults) are harmless; but error (persistence in wrong) is destructive."

Finally, if the choice and the instruction be sound, all such clandestine ways of attaining the object may well be dispensed with; since, at best, they can only prove tame and cold substitutes.

Now only commences the active participation of the teacher. He brings the pupil to render some account of his impression of the purport. If this is even conducted at first in the most superficial manner, and limited to such remarks as that one portion is hard, another pleasing—it will, at all events, serve to awaken attention, sympathy, and reflection. As the pupil advances, be will be able to survey the purport of the whole; at first dimly, then with more and more clearness, and to separate the details, to recognise recurring features, perhaps to distinguish their modifications. Here it becomes the teacher's duty to excite the perceptive powers, to assist when those are still feeble, and to stir the sympathy of the learner for any striking feature; to ask him how this is to be interpreted? What does it stand for? The more susceptible the pupil, the more all these single points will represent to him. Inclination, understanding, and experience will all progress together. At this stage, the example of the teacher, especially in performing the subject of study according to the conception of the pupil, though in greater perfection than he could display, will have the most vital and powerful influence in enlightening his perception.

I say: according to the conception of the learner. If the example afforded by the instructor is conceived in a spirit foreign to this, however in itself correct it may be, it will certainly confuse the pupil—it will bring him in disunion with himself—it may excite him to opposition, or it may even mislead him to abnegate his right to self-dependance, which latter I hold to be synonymous with renouncing art itself. The teacher is not to dazzle and subjugate with his superior performance; he must try unconsciously to win over the sympathies of his pupil to the conviction of the truth, so that he perceives at last in the example only the perfected realisation of his own conception.

One thing more remains: to return from the consideration of details to the contemplation of the whole, and to bring to perception the relationship and coherence of all these distinct agencies. To start from the idea of the whole, since every

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work of art is a whole, as much as every organism of nature; to penetrate the whole into the minutest detail, since without these it would not be a totality; through every detail to keep the idea of the whole steadily in view; these seem to me to be the three important phases in which the activity of the executant should operate, and upon which all depends.

One consideration that might be urged against every precept for the rendering of that part of music which is not written, we must not omit.

What security have we (may be and often is asked) that, with the utmost desire to seize the intentions of the composer, we succeed in interpreting his real meaning as soon as we exceed or deviate from his written directions? Or put ourselves in opposition with them, as in the case of the entry of the Allegro in the D minor Sonata? It were otherwise if we had heard the movement performed by the composer himself, or studied it under his direction; only in this case might we venture to supply or improve what is imperfect in the written indications! or, at most, if we had direct testimony as to his personal intentions and opinions to guide us!

Certainly the composer will be the best judge of his own works; and whoever has heard him, is entitled to be listened to with deference. No one would deny this, or neglect to avail himself of either of these advantages where they are within reach. At the same time, even then individual perception and reflection can by no means be dispensed with. Not every composer is capable of representing his own work. It is well known of Beethoven that he was not sufficiently master of technical proficiency for the performance of his own more difficult works, that he did not look upon himself as by any means a good instructor, and that in the latter half of his life—the most important and decisive—he was externally disqualified by deafness. Further, all testimony at second-hand must be received with caution, since it is not every one who is really competent to penetrate into a thing so subtle as the spiritual organism of a work of art, and give reliable information concerning it. Indeed, no one is competent to this; for each one can attest only that which he has been able to perceive, and each one will unavoidably carry his personal feeling into his judgment, the infallible concomitant in all matters relating to art.

But in all those cases where no such testimony even is at hand (the majority), how are we to proceed? By a servile adhesion to the written directions? We have seen and proved how these, how all writing, is necessarily defective and insufficient. He who does not rely on his own feeling and perception, will not gain the slightest security of correctness by limiting himself to written indications, for he will at the same time be limiting himself to all their incompleteness and poverty. Who would counsel an actor to recite his part in a lifeless way, just because he might by chance take a false conception of it, or make an incorrect accentuation?

And even in the most favorable case, let us suppose the composer himself the executant and teacher of his work. What does this advance? Certainly the perception of this particular work and his own immediate exposition of it. But the end of education is not to qualify for the understanding of one work or of one composer, but for all the treasures of art, so far as proficiency places them within reach.

Forkel relates of Bach: "In order to facilitate the difficulties of his own larger works to his pupils, he had recourse to an excellent expedient. He played the

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piece that they were to study entirely through to them, saying: 'It must sound like this.' It is scarcely possible to imagine," adds Forkel, "how many advantages this method ensures."

If we consider this method according to its nature, we shall call it: example supported by authority. We have already discussed both these principles. Example is an inspiring, living, indispensable adjunct to instruction; but it is insufficient, for it must give way to the conception of the pupil; it can only be useful for the single instances to which it is applied, and will leave the pupil entirely in the dark as to all others. Authority makes bondmen. The only advantage we can yield to Forkel, is that, in his case, he unites the highest authority and the most perfect example.

If the intention of the learner is to arrive quickly at the comprehension of a certain number of works, and to perform them in a fixed and prescribed manner, then Forkel is right. Bach was to a certain extent in this very case. His works, compared to all that preceded and coexisted with them, must appear so novel, elaborate, and difficult, that they might well be called "unheard-of" tasks. Bach had no vocation to initiate into the works of other masters; and he alone had the right to dispense with them. Neither Haydn, nor Mozart, nor Beethoven, nor any of their successors, could or can have the same immunity as this solitary giant. At the same time, he was the greatest performer of his age; and certainly the best interpreter of the thoughts that were fresh from his brain. Thus the value of his example was immense; and it was perhaps just that it should have been considered as all-sufficient.

And yet, apart from the sacred office of the master, truth is more sacred still; apart from his wise and timely guidance, liberty and self-destination are yet more precious and more fertilising to man; and to the artist, the first essential of life. This liberty of self-destination according to individual perception, if we listen to primeval legends and bear in view the development of our race, was once bought at the price of eternal paradise, without it, and not bought too dear. That which theologians call original sin, is the first redemption of man, the first step to progress, to consciousness, perception, self-destination, and action. Action that springs from our own spontaneous will, is our happiness—is life.

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CHAPTER XII.

THE TEACHER AND HIS TASK.

The Teacher. His high Office. His Qualification. Moral Qualification. The Female Sex. Patience.—Method. System.

A. The Basis of Instruction. Ideals to strive after: 1. *Participation without Activity.* 2. *Executive Proficiency.* 3. *Creative Activity.—Consideration of Individual Bias and of Circumstance. Period for Instruction.—Its Three Epochs.*

B. The Direct Aims of Instruction. Sympathy, and Induction into the Right Course. Mediums of Instruction.—Theory of Composition. Its Three Methods. The Further Progress of Instruction. Boundaries of Instruction. Initiation in Art.

C. Classification of Departments.—Their Appropriate Periods. Classification within the Branches of Instruction. Execution. Classification of the Material of Instruction adapted to the Stage of the Pupil's Advancement. Classification of the Theory of Composition.—Training of the Memory.

D. The Administration of the Method. Ruling Principle. Education of Man. Self-reliance. Character. Criticism of Instruction. Formation of the Artist. Forms of Instruction. Self-instruction. Individual Instruction. Schools and Academies of Music.—Conclusion.

We have seen that it is the spirit of times and nations from which the germ of art proceeds; the artist gives shape to it, and the teacher fosters, preserves, and extends the germ into fulfilment. We have hitherto viewed the task of the teacher only from the standard of national and artistic education; let us now change our standard.

How should the teacher be? How should he conceive his mission? These questions shall have our last consideration. The teacher must know thoroughly how to adapt his information to the capacity of the learner; the teacher of art must awaken and extend the sense for art in the pupil committed to his guidance. He must be master in two ways: of the art into which he initiates, and of the disciple whom he is to induct into art. Science of art and of mankind! The appropriation and fusion of both for a single purpose. The task in itself, without regarding its application, is considerable, however unworthily it may too often be undertaken and

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despatched. And though it be conceived in an every-day spirit, and though the estimation of the world often place us below the level we feel to be justly our due, though we be regarded (in spite of the polite phrases of the *quasi* educated) by many as a servant of luxury, an implement of fashion and good society—if it be indeed so, we must only be the more zealous to compensate for our own short-comings and those of others, in order that we and our calling may stand undisputed on the elevation we would claim.

Before all, we will not "serve," not "serve" any man. He is a servant who labours for hire. However the majority of us may be compelled to earn the means of living, our remuneration is not hire, but an honorable compensation; and this because it must be mutually understood that we look to a higher reward than the pecuniary one, that we serve the honourable cause of art and art culture, not that of individuals with their special tastes and notions. We must sincerely penetrate ourselves with this conviction (not with the simulation of it that is so soon seen through), and firmly adhere to it; that what we give is higher and nobler than any "paid" return. Artizans and day-labourers who strive honestly for their wages to support themselves and their families, are more honourable and more happy than teachers who degrade their art and their mission for the sake of "pay."

I do not care if I appear directly to contradict the above, when I add: we will be paid as well as possible. Whoever is harassed and perplexed by necessity, or who is overwhelmed with work at insufficient remuneration, cannot be a conscientious teacher, because he cannot preserve his faculties fresh and unimpaired, nor progress in his own artistic development; in the midst of inward and external anxieties, cheerful and vigilant sympathy with the progress of the pupil will be impossible. No teacher is perfect or accomplished; if he could appear so to-day, the call of progress would urge him beyond that point he had attained to-morrow, or discard him as insufficient and superseded. For, in the first place, it is the nature of art to be for ever in a course of advancement and cultivation, until perhaps man's share in its material is spent, and he turns his activity to other forms of life. In the second place, the art of training and educating is not by any means a fixed and arbitrary routine, but must refer everything to experience, and the case immediately in view. All that the teacher witnesses in his own and in his pupil's development, he must through reflection utilise for experience and progress; he must distinguish what originates in the individuality of the learner, what in that of the teacher, what belongs to circumstance, what to method, fusing all his observations in the totality of that experience, refined by reflexion, which is to guide himself and those entrusted to his care. All this requires, besides industry and constant practice in teaching, leisure for self-culture.

But we must really earn the honourable distinction, as well as the ample remuneration.

He cannot pass for a good teacher who is not thoroughly master of his department in point of proficiency, who has not penetrated deeply into the spirit of the works extant belonging to that branch of proficiency, in order to be competent at all periods of his pupil's progress to choose the works most suitable to benefit him. I even venture to assert that the teacher ought to know more than actually belongs to his branch of proficiency; and on this account: that there is no definite measure in

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spiritual things, and that he who sets himself a boundary must ever be hopelessly insufficient. Therefore, I can conceive no mere executant, be he ever so clever as such, as a satisfactory teacher of proficiency, who has not gained a tolerable insight into the structure and development of musical works through the study of composition. It is only an especially gifted and exceptional organisation, united to an extensive and penetrating knowledge of works of every tendency, that can sometimes atone for this most essential qualification. In the same manner I consider that a teacher of an instrumental department draws immense information and experience from the study of singing, and from a familiarity with orchestral works, and that a teacher of composition can scarcely fulfil his task without a practical knowledge of the pianoforte and singing.

For the same reason, I would give the preference (especially in the higher branches of study) to such teachers as possess, besides their professional qualifications, insight and susceptibility for other arts (especially for poetry); in fact, for all such as have more general education. The versatility of their acquirements is testimony and guarantee for their general capacity, and enables the teacher to illustrate his information from many different points of view—an invaluable resource in dealing with various organisations and various phases of intelligence.

The higher position the teacher's capacity and proficiency enables him to assume, the more evident will be his importance and his value over subordinate instructors, even for pupils at the first stage of progress. That popular illusion, prejudicial in so many ways, that an inferior teacher is "good enough" for the "beginning," can only be overcome through the active operation of really efficient teachers. No teacher is "good enough," excepting the best.

I must emphatically repeat, that artistic qualifications are not sufficient for the teacher of art; he must possess special qualifications for the mission of a teacher. The qualifications of the teacher are two-fold: moral and intellectual.

The moral qualification rests upon love for the task, and earnest will to promote its object in the pupil. Neither is possible, without affection for youth and sympathy with the learner. From these we must draw cheerful and indefatigable forbearance with the faults and weaknesses of the pupil; vigilant observation and penetrating knowledge of his gifts and possibilities; strength to perceive, to raise, and to hold him; electric power to penetrate and enlighten him. The teacher, more particularly the teacher of art, cannot dipense with this magnetic energy to penetrate and influence the will and united faculties of his pupil; he stands in imminent need of it at the very outset of study, or else the whole will be lax and external, barren and without soul.

This is the only trait that, without exceedingly rare exceptions, disqualifies the female sex from the higher branches of artistic instruction; while refined perception, genuine feeling, talent, and proficiency, and knowledge of all kinds, that many of us might be glad to possess, are not wanting to them.

But, besides this living influence, another, which can only flow from pure love of the subject, and pleasure in labouring for it, is almost equally essential. This is patience.

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To teach patiently, is not the lazy "letting things take their course," or "taking them as they come," that springs in many from often disappointed hopes. Goethe gives a striking picture of them when he complains: "In youth, they fancy they are going to build palaces for mankind; and when it comes to the point, they have all hands full to clear away their refuse." This kind of patience is extinction of all qualification, and actually the utmost impatience, founded upon self-delusion and false premises of easy success or of greater aptitude in the pupil than really exists. This is disloyalty, and pushing one's own faults and delusions upon another. This latter not unfrequently happens even to good teachers. The more clever and intelligent the teacher, sometimes the more irritable; it exasperates him to see pupils slowly receiving what he perceives immediately. But why in this case, we must ask, does he teach? Why does he undertake the instruction of these pupils, and attribute to them powers they do not possess? And, finding his error, why does he retain them?

The true virtue of patience has quite another and a nobler sense; it is not suffering, but active. "Thus," says the faithful and spirited teacher, "thus is man; thus youth, and thus my particular pupil. From the moment I charge myself with thy progress, I am bound to promote it, and responsible for all that is possible for thee to attain. Be, then, thou my pupil, what thou art, and become all that thou mayest be!"

Let me be permitted here to state a principle that I have myself constantly borne in mind; it has promoted most of the advantages that have been ascribed to my method of teaching. I say to myself: "The pupil has erred; it is my fault; this fault I must redeem!" And truly is it not so? If the pupil is inattentive, uninterested, and indolent—that is to say, when, for a time or generally, he is wanting in sympathy with the cause, or in persevering will—is it his fault? It is for me to rouse the sympathy, to strenghen the will, or else to retreat. If he does not comprehend—that is to say, if he is deficient in intelligence, or, may be, my exposition of the subject, though correct, is not adapted to his special comprehension—is it his fault? Can he help it? I, I must help him; I must always find new means of illustrating that which he fails to perceive; or I must relinquish him. If he is deficient in any particular faculty, such as ear, time, facility of the organ, it is I who must awaken them, or renounce my task and renounce it with the confession of my insufficiency.

Such patience and sincerity will also give weight and importance to the ministrations of the teacher in the eyes both of the pupil and of his friends. It becomes him neither to thwart or evade their wishes, nor servilely and officiously to fulfil them. He cannot obtain information from them; it is they who seek it at his hands; it is with this view that they have commissioned him to act; and it is his duty to gain them for the right course, through the medium of his admitted superiority. At the same time, he is not master of the pupil, certainly not of his superiors; and in the quality of master, moreover, through constrained authority, no living germ can be expanded. It follows, then, that inclination must be brought in unison with that which reason admits for truth; and this will always succeed, unless obstinacy and obtuseness come into collision.

Vanity, the desire of seeing one's children shine, prejudice in favour of external

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appearances, generally are the sources of these anxieties on the part of pupils and parents. But have all these no just claim whatever to influence and qualify the course of instruction; nay, may not even that portion of them which is erroneous, be for a time admitted, and turned to account for legitimate uses? At the bottom of the vain desire to produce one's self, we shall find the wish to act, to be esteemed; this always deserves acknowledgment, although it may not always be a pure impulse, and may be turned in the right direction as soon as we make it evident: that whoever aspires to esteem and activity, must first become competent; that it can be indifferent to no one to whom and by what means he appeals for them, whether to the intelligent with what is true and good, or to the foolish with what is base or trifling. On the same grounds, there is no prejudice that has not some share of justice in it—that is to say, some solid foundation that cannot be denied or evaded, but which can, through intelligent perception, be supplanted by higher and more extended views. The prejudices of many of our time against what they term "old" music (the music of Bach and his period), in favour of the "modern" (the late school of pianoforte playing, may be, and Italian vocal music), or the endeavours of Wagner and Berlioz; and, on the other hand, the prejudices of the *soi-disant* "classicists" in favour of everything with the name of Bach or Mozart, or, at most, that of Beethoven upon it (though it might be the spurious production of a subordinate pupil, it is well known that many such things pass current under the above names that have deceived teachers of consideration). That all these prejudices are not without some foundation in truth, every liberal person experienced in art will be ready to admit, and it has not been overlooked in the past chapters of this book. But in them all is wanting cognizance of the reverse side, the perception of that which is valuable in the sphere of repudiated works and of the inadequateness of those preferred. It is not contradiction that will avail here; only sympathy from some point where rational insight has been obtained, and from whence the pupil's perception must be led to those phases that were still unknown to him.

And we must grant its full claims to the care for the future; the pupil must be prepared for a life of activity; and where it is called for, for the possibility of gaining money by his activity in art; the pretension to do so must be held just in itself, although it may be prematurely and injudiciously put forward. But as certainly as it would be unjust unnecessarily to retard the practical advancement of the pupil, or to advance him in a partial direction, either to meet the superficial demands of the day, or to look only to what, though belonging to better and higher standards of art, is now superseded—so certainly every sensible person will be ready to admit that nothing must be left defective and partial in the pupil's development, that nothing must be done precipitately, if the future result is not to be just as incomplete as has been the preparation.

And where judgment, and the will to abide by it, or where the necessary qualifications do not exist and cannot be attained—there it becomes the duty and the interest of the teacher to retreat. He deceives the pupil and himself so long as he wastes his own powers and his reputation in fruitless efforts.

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The mental qualifications of the teacher show themselves in his immediate conduct towards his pupil in his method of teaching.

This method is the art of rendering the subject intelligible and accessible to the pupil. The subject of instruction is invariable, and its command is presupposed in the teacher. How is he to convey it to the pupil?

This is the chief question with regard to method; for training and its ministrations are for the sake of the pupil; but not as a matter of daily drudgery and routine, but as a living influence, that may extend itself with his growth. Mankind, youth, each of the sexes—in fact, however we choose to classify the subject of our consideration, we shall find in each some general leading characteristics which all share in common. But in the midst of these we shall perceive so many special deviations dependant on temperament and individual character, so many degrees and directions of inclination and energy, that one is forced to admit that no human creature resembles another any more than two leaves are alike. And it is these very idiosyncracies, amid the type common to all, that constitute the whole tenor and fact of individuality. In order, therefore, that our influence may penetrate and inspire distinct personalities, it is obvious that general representations will not suffice; we must take into account different spheres of life, of sex, of age, of organisation, the peculiarities of the individual, and adapt our method to them accordingly.

Instructions and hints, corresponding to the general types of our species, exist in abundance, and are easily classified into broad maxims and practical directions; the totality of these is comprehended in the term method. Methods vary according to the starting principle. In the execution of music, we sometimes encounter purely technical training; in composition even, something analogous has sometimes been attempted. Every such method has merit, and leads to progress, in so far as it stands for some absolute tendency in art. It is in consonance with truth to admit mere technical exercise as well as abstract theoretical training (thorough bass and the old theory of counterpoint), since art has certainly its technical and its mathematical point of view. But only one method can be really satisfactory: that one whose foundation is the nature of art, from which it is logically deduced, and which rests throughout upon a true and intelligent perception of the subject and of mankind. If such a consistent development may be called a system, then, of all methods, this one only will be systematic. At the same time, we must perceive that, while this universal system, and the method built upon it, acknowledges the right of every individuality to remain intact (since these individualities have their claim in the nature of man), yet it is not to these that it appeals, since it is not possible, nor in the province of method, to foresee and provide for every exceptional organisation. To do this in detail, is the task of the teacher. It is he who, guided by the principles of an invariable system, insinuates and adapts it to every special learner to suit the degree and extent of his faculties, and to lead them progressively to the common end of all that, in every distinct case, can be no other than the full development possible to each one. Thus the physician has a distinct treatment for every disease; but, in administering to every special case, he must individualise and adapt, without essential deviations, his cure to the nature of every particular patient.

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A. THE BASIS OF INSTRUCTION.

The two-fold consideration that instruction involves: firm adherence to certain principles, and, at the same time, separate adaptation to every individuality: must be maintained in every branch of instruction; but in none more decidedly than in art; for it is in art, more than in any other field of human activity, that individuality comes into full power, and must be fostered and fortified from the beginning. This specific individuality of the artist soars high above the objective purport of art, above those rational laws by which it is governed; it is that which absolutely creates and represents art, and is the medium through which art is felt. I can compose or execute only that which lies in me; I can feel only that, and in such wise as my susceptibility admits of. This susceptibility can only be qualified and promoted through my own instrumentality, through reaching the will and power of impulse that lies within me.

This is the reason for which a kind, unremitting, and vigilant observation of the pupil is enjoined as one of the foremost duties of the teacher. Experienced teachers know that they have never met with two pupils of exactly the same organisation, and therefore that they have never been able to apply their method in the same way. The excellence of the teacher consists in this very adjustment of his invariable method to all the different cases he has to treat.

If I might be permitted to counsel younger teachers, I would suggest the course I myself was led, rather through instinct than design, to adopt in my first experience of teaching. Whenever I commenced with a pupil, I rendered myself a written account of my estimate of his faculties, disposition, state of advancement, &c. and added my own intentions and expectations with regard to him. I compared, from time to time, this first conception with my subsequent observations of his progress; my anticipations with the result; and confirmed or altered my first statements. Even now I can recall individuals, long passed away, in the full clearness and transparency of my first impressions (however correct or incorrect they may have been). If I have perhaps progressed since then in understanding and method, I must ascribe it greatly to this proceeding.

Thus we see that the teacher's task is to establish two points of affinity, whatever his method may be.

These are his developed perception of his art, and of the particular branch of it in which he undertakes to initiate the pupil. He must know what are the general and what the particular essentials for a participation in art. These essentials he constantly keeps in view as the ideal ends of education, to which he endeavours unceasingly to lead his pupil.

Let us attempt to follow these ideal ends of education into some of their special directions.

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1. Those whose only aim in the study of art is to increase their susceptibility for it, and to certify their impressions, without taking any active share in it, naturally

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occupy the remotest place in the life of art. Instruction (as we have already shown) has but an indirect share in them.

Susceptibility and inclination are here, as everywhere, taken for granted; the end of study is to elevate and refine them. Whatever has been perceived and felt, can only be maintained and fertilised into progress, in art and in life, by being raised into the light of individual consciousness. The dreamy "I feel I know not what," is a state of transition that is inevitable; meanwhile, the young soul is nourished and sheltered, like the child slumbering under its mother's heart, until the dawn of life breaks in with its glitter and thirst for action. The eye must open at last to see and perceive; the mind must finally awake and rise to consciousness of itself. I have heard! I have felt! Now I know what has been passing within me; now I can understand and define it! Now I may aspire to perceive it in its essence; and then I shall have made it quite my own; sense, feeling, and thought have entered a new phase of being.

That all this should be experienced by the utmost number, that susceptibility and perception in all directions, and extending to all manifestations of art, should be brought into full activity by those who take any share in it; this is the next endeavour. The observant spirit must first learn to retain the impression it has experienced; then to compare the separate features stamped on the memory with similar and with dissimilar examples; finally, to perceive the connection of all. No work of art can be thoroughly felt and understood in an isolated sense; each one is a link in the chain of works that have gone before (and even cotemporary) with it; on these it must always rest in some measure; it has either proceeded from, or else in antithesis to, and thus always in relation with them. In short, a thorough insight and mastery of the subject is, in art as elsewhere, impossible without knowledge of its special history.

But the usual scaffolding of names, dates, and anecdotes, that so often is but the prop of ignorance, must not be taken for history. I know nothing of history, unless I know that which has been, actually, in its essence. I know nothing of the history of art, unless I have penetrated the tendency and purport of its works, the thoughts and achievements of its masters. And these I cannot penetrate with the eyes and experience of another, whom I read or repeat; it must be done with my own perception and judgment.

And thus (unless it has been led to at an earlier stage) researches in the historical and scientific branches of art will lead us to theoretical and critical knowledge; that is to say, it will lead us to appropriate the character and structure of single works, and to penetrate into the motive principle of all artistic manifestation.

But, at the same time, art does not rest upon abstract thought. This form of mental activity is indeed remote from art, which can never be separated from the sense. No genuine perception of its nature is possible that does not spring from individual experience, that has not proceeded from our own living, feeling, and undeniable susceptibility. This, then, must be the basis of all historical, critical, and theoretical acquirements, without which (however intrinsically true their results might be) they are mere shadows, that glide out of our longing arms back into the night, and leave us without help or counsel. If I myself have not heard and felt

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the alternately sparkling and consoling effects of triads, all that I hear of the impression made by the medieval music of Palestrina will be a tale without meaning. If I myself do not recognise and feel the tone of oboes and flutes, it will be in vain that I attempt to unravel the living tissue of the orchestra; every new explanation will be a new enigma, instead of a solution of the old. The reverse also is the case: however much I may have heard and perceived in detail, without all-connecting and penetrating thought, my whole accumulated material will disperse to the winds and result in nothing. Art is always a whole and a unity. At the same time, we must bear in mind: art is not self-existent; it is but one feature of humanity, never to be separated from the whole current of life, to the united purport of which it is bound in the closest ties of affinity and reciprocal influence. He only in truth possesses art to whom it is the essential of life. He only perceives it who has brought his thought and feeling into unison with its purport. However we may all have encountered single examples, where persons whose soul and conduct aspired to reason, morality, and nobleness, were content with the opposite in art: we may safely conclude from the contradiction that the inner purport of art was never disclosed to them, and that therefore its beneficial, purifying, and elevating influence could not reach their sense or spirit.

Susceptibility for all forms of art, thorough perception of each, appropriation of those in consonance with our sympathy, fertilising and elevating that which we have appropriated: these, as I have in the preceding endeavoured to explain, appear to me to be the ideal tasks of all who seek to participate in the spirit of art. How far this is feasible without personal activity, how far it may be attainable in different cases and circumstances, cannot here be entered upon. In most cases, deep susceptibility—i. e. lively and constant inclination—will of itself lead towards active participation. From this moment the task of the teacher expands itself. But that which has here been defined, will be essential just as much; and, therefore, it was requisite it should be fully discussed.

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2. The next subject for our consideration will be the executant.

Before every other qualification, he must possess susceptibility and perception, especially for his own department. To the singer, the voice—to the instrumentalist, his special instrument—must be dear, must be the natural medium for conveying all that he feels in art. He must thoroughly understand it; it must resound with whatever stirs his soul. It is only from this central position that sympathy and understanding may spread themselves to the related and to the most remote branches of art. The player of wind-instruments should take the greatest interest in all other wind-instruments besides his own, in singing, in all separate and united instrumental performance. How can he overlook his relation to the model of all instruments—the voice? How could any one penetrate into the nature and capabilities of the clarionet, for instance, without comparing it with other instruments? The violinist, too, must observe other string-instruments, singing, and wind-instruments; the pianist must learn from every other intrument and from the singer, and enrich himself by their experience; each one from his own centre.

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But every special department of art has already passed through a long career, and developed its own possibilities in extant examples; of these, every executant must possess extensive and genuine information. This information gained, it is incumbent on him to extend his survey; and, as he proceeds, each step will be its own reward. He must beware, lest, in the multitudinousness of paths that here lie before him, he does not lose the fundamental germ! His action must be central, not peripheristic; radiating from the living germ, not rambling in the fluctuating tide of interests and impressions.

Penetrating perception is even more needful to the performer than to the mere recipient. He cannot render a single feature with truth and intelligence, that he has not himself felt and made his own; even if he could by chance do so in some single instance, he will never be able to control or repeat at will what has been thus once successful.

Examples of clever and talented executants, who have not been able to adjust their capabilities to the requirements of works for which they had no feeling, are but too plentiful. What atrocities have not solo players and their teachers committed upon Beethoven and Bach! and great Italian vocalists, upon German music!

That technical proficiency must be equal to the possible demands that may be made upon it, has been sufficiently said; but where shall we fix the boundary?

I think, in the task that each one sets for himself. And here we must note the distinction between the task of the bravura player, and that which we have set down to be the aim of pure art. The Sonatas of Beethoven (I name these especially with regard to their technical difficulty) require developed proficiency of a high order and an infinitely wider range of faculties for their exposition, than any bravura music. At the same time, this latter has its separate claims; for example, on the pianoforte at the present time an unprecedented (and I may say, incidentally, incompatible with a deeper purport) development of the form of arpeggio, extended intervals, and loudness. Considerable proficiency is asked, also, of the orchestral performer; although not the technical display of the soloist.

Where shall we fix the limit? We cannot find it in the extant compositions, since every day may bring to light some previously unheard-of acquirement. The technical standard of the Mozartian period, forty or fifty years ago, was overstepped by Beethoven; the standard of Beethoven has been exceeded by Berlioz, Meyerbeer, and Wagner. Each one must then be qualified so far as is possible, and by such a course as not only renders him competent, but incites him to still further progress. There is another distinction between the aims of the solo and the orchestral or choral performer, more essential than the mere external measure. The more individual and refined features fall to the share of the soloist; whilst the chorus and orchestra generally stand for massive effects; and, therefore, a full and ample sonority is their best qualification. The chorus singer must, therefore, possess a strong and untiring voice; and the orchestra player, the power of drawing a full and prolonged tone from his instrument. These qualities are more useful to them than the agility and delicacy of the soloist, of whom many, in the elaborations of details, have become unavailable for massive representation.

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One thing more is demanded of the orchestral and choral performer: he must be thoroughly competent to read the music within his branch, at sight. The soloist may and must prepare; he cannot.

Natural aptitude, intelligence, familiarity with the acquirements of his department, technical proficiency corresponding to these; these are the separate features that define the ideal of the executant. To these we may add another, necessary to all who act collectively: perception of the position each one holds in the totality of the work. Each one must feel that he (the soloist not excepted) is but a part of that totality, and that he does not act for himself, but for it. This will give the true measure to his exertions; in that perception he will find the full reward for his preparatory labours, and cheerful patience for all the impediments of feeble co-operators. Without it, no one would tolerate the prolonged rehearsals and repetitions that are necessary.

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3. The ideal qualification of the composer appears to me to comprise deep and genuine susceptibility and all-penetrating perception; moreover, the capability of seizing the characteristics of every form of musical manifestation, and being able to mould his ideas into each with facility. Every form has its limitations, and is therefore, in relation to other directions of thought, limiting and defective. Only he who possesses them all, and is by such possession qualified to shape new ones for himself, he only can act with real freedom, and is exempt from the sorry distinction between form and purport; to him alone the purport itself will always suggest the appropriate form. This is true mastership, where form and purport flow into one individual unity. The separation of the two exists only for the immature artist; for him who has not completed, or for him who discards, study.

Let us cast one more glance over the various ideal ends of instruction, before we close the survey with those considerations which belong to all.

In the first place, we must be careful to maintain and elevate the natural inclination for art, and for the particular branch chosen, the vigour of mind and of activity, and the personal individuality of every pupil confided to our care. A course of instruction unmindful of these obligations, or one which infringes upon the rights of personality, is a worthless and injurious one, whatever apparent advantages it might offer. Its fruit is lies.

Secondly: since the man can never be separated from the artist, general, moral, and intellectual culture must be the foundation of culture in art, and must correspond to the ultimate destination of the pupil.

The care of this latter certainly does not lie within the immediate province of the teacher of music; but, at the same time, he cannot afford to be unmindful of it, since, without such a firm basis, all his efforts will be scattered, and the result remain incomplete and futile. He must lead and refer to it in every possible way, indefatigably, by counsel, persuasion, incitement, and example. Pretended instances of great artists who were unlearned or morally feeble characters, are cited in vain; it is easy to show that these artists were by no means ignorant, according to the culture of their period; and that where they were morally weak, they were equally insufficient in their art. And, in general, it is not the failings of great men that we should seek

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and exhibit, but their strength, to aspire to it and to emulate it. The foibles of a Mozart (or whoever else may be named) are soon exceeded by every lover of ladies and champagne; let us only try to come up to his pure and affectionate heart, and to the exhaustless riches of his development in art.

Thirdly, and finally, every sphere of instruction must prepare for progress or transition into one still wider; and due regard must, at the same time, be had to external claims (even the necessary remuneration). The student of composition must be able to represent (at least) such of his productions as are not calculated for technical display; he and all executants must occasionally assume the direction when several perform in concert; all must in some measure be qualified for teaching, which indeed few of us can dispense with for the sake of its pecuniary return.

Enough of these ideal ends, which the teacher must steadily bear in view throughout his ministrations, unless he is content to pursue an uncertain and aimless course. His ideal conception of the tasks and possibilities of his pupils must be realised through his influence. They have the most undeniable claim to be realised; for they are the absolute expression of the end sought after.

But the personalities in whom they are to be fulfilled bear the universal stamp of human defectiveness and weakness, both in themselves and in their circumstances.

We must hold to the right; in the face of insufficiency, we must not despair. However the pupil may be, we must strive with him towards the desired end, as far as he is able to go.

And for this, we must ourselves possess a lucid perception. The pupil must be transparent to us, with all the unalterable conditions of his nature. Let us compare the picture that we mentally form of him with the ideal requirements of the end towards which he is striving: then only we shall perceive the individual possibility of each one, the special ideal of each distinct personality. "To what can this pupil attain? What has nature furnished him with towards it? What has she denied? How much can I, in my capacity of teacher, supply him with, of what is wanting? How much must he seek from other influences?" These are the questions which the teacher must answer to his conscience in every single case.

These questions are of quite another importance than the favourite question of "talent," which has been discussed in an earlier chapter. They comprise the entire being, with his past and future, with his musical and general disposition and development, his moral bias, and his external influences and circumstances. The question of talent is of its nature abstract. But these questions penetrate into the life of the pupil, and determine the course of the teacher in every separate case; they are all-important for the future of the pupil. He only who puts these questions to himself conscientiously, and labours untiringly at their faithful solution, he only can conceive the infinite riches of human nature, and the immense fertility of the teacher's mission.

I once had a pupil, an excellent performer on his instrument, who, in the very first lesson, convinced me of his utter incapacity to comprehend the simplest theoretical analysis; whilst, at the same time, he was keenly alive to every musical

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effect in performance; he had most cleverly elaborated a chorale in eighty different ways, in the form of "Voluntaries;" and, later, has gained much applause for his compositon of songs, all kinds of rondos and overtures for military bands; and I am sure he is not yet able to render an account of a single one of his productions. I was quite unable to develop a pupil who produced the most lovely themes for songs, rondos, sonatas; but never could succeed in extending any of them into a movement. He understood enough of construction, and had sufficiently practised its application, even the essential form of the fugue, thoroughly to trace it in the movements of others. But his own ideas remained hopelessly circumscribed; it seemed impossible for him to rouse himself out of any train of thought that occurred to him, and proceed into another; all he could do was to produce another entirely independent of the first, equally inexpansive. It was a soft, taciturn, feminine nature, without activity or resolution.

Every experienced teacher must have noticed similar perverse and exceptional instances. How I might extend the survey of them! Once I had two pupils at the same time; both clever, full of invention and zeal, and both well informed. One of them possessed a seemingly intuitive instinct for instrumentation, anticipating every suggestion of the teacher (he has since gained honorable distinction as a solo and quartet player); but quite insusceptible to singing, and without any kind of sympathy or notion as regards all that concerns the treatment of voices or of verbal poetry.

The other, with happy general dispositions, seemed at first deficient in the sense for colour, falling from one orchestral aberration into the other, until this sense too became emancipated. He has since produced orchestral works with success, and published them in score.

I remember a young pianist whose brilliancy of touch and passage-playing was exceeded by few of the most distinguished performers on that instrument, who was, in respect to all other essentials in music, quite stupid and senseless. I knew a young and intelligent singer, full of information, possessing a noble and touching voice, and whose soul was directed towards the highest aims of art, whose impetuous precipitation frustrated all the care and the well-founded hopes of her teacher.

As teacher, I must see into the soul of my pupil; then I can solve these questions, then I can work consistently, and adjust my method and my artistic faith and experience to the individuality of each separate pupil.

Finally, we must consider the temporal position and views of the learner. They may obstruct, they may be favorable, to progress. If the teacher does not take these in account, his conclusion will always be erroneous. He does not treat with an abstract personality, but with an individual in certain definite relations, in circumstances that may or may not admit of change. Out of the mass of these, I will only advert to one: the time that is open for instruction and for practice.

Instruction claims a certain sufficient share of time; practice also calls for adequate leisure; unfortunately, the one and the other are often wanting.

The teacher must consider and estimate these circumstances, together with the task and capabilities of his pupil; and he is bound to express himself on the subject candidly and conscientiously. If success is impossible, in consequence of limited time, he must renounce his task. Nothing is more sad than to see hopes, disposition, and efforts, spent in vain against insurmountable obstacles! If the time for

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practice is limited, though not entirely insufficient, it is incumbent on the teacher to specify the want, and to call attention to the necessity of removing it.

If the space of time allotted for instruction is limited, the teacher must carefully weigh how much he will be able to accomplish within the given period, taking into account the views and capabilities of the learner; and he must confess the result of his consideration without scruple. The aim of instruction in this case will not be general or thorough qualification, but the appropriation of those portions of the subject which seem most immediately essential; to fill up the blanks left by previous training; and, where it is possible, put the pupil in a position to proceed further by himself. To this end it may often be advisable only to point the way to some paths, instead of traversing them thoroughly (as should be done), and thus open the widest field for after-study.

In execution, these blanks mostly occur in the neglect of formation of the organ, or in defective manipulation of the instrument. These the teacher must labour to supply, and to pave the way to completeness of mechanism and intrinsic appreciation of the general and particular aims of art. It seems to me a false ambition in some teachers who set as it were a monument to their vanity in training their pupils to perform any special series of pieces or arias for particular display; his real task is rather to reconcile that which he inculcates to the pupil with his general disposition and faculties; to bring them in the utmost harmony, so that no internal schism may arise in the pupil's mind through conflicting influences of education. He must resemble the good restorer of damaged pictures, whose work is done perfectly when one cannot perceive it. If possible, he is only to promote and increase what nature has given; and where he is compelled to oppose what has already been acquired, he must lead to the transition with all the gentleness possible. If he feels bound to urge upon his pupil some other standard of perception, he should be careful not to select his examples amongst works that have been studied in the previous course of instruction; but to choose new ones, and such as are sympathetic to him. Re-learning is burdensome; the effort to supplant a firmly conceived impression by another foreign to it, fatigues and confuses the mind, even when conviction has been won for the new reading. That which is new finds our perceptibility more fresh, more lively, and more intense, because it is received ingenuously; and thus received, it will act upon the faculties and react through them upon all that has been previously acquired.

With students of composition, I have, in such cases, often dispensed with entering upon a new course of the study of harmony, and have directed their efforts only to part-writing; sometimes I have shortened the course of thorough bass; sometimes let theoretical explanations suffice for the resources of the fugue, its inversion, augmentation, diminution; for the treatment of double fugues in the second and third forms. Sometimes I gave but a cursory illustration of the forms of vocal music; sometimes (when time was limited) only gave a theoretical exposition of the conduct of larger movements; in fact, I endeavoured to do whatever seemed possible or expedient.

These are not the satisfactory portions of the teacher's task; it is much more pleasurable to teach the whole as a whole. But an exceptional method is sometimes the only one of which the means or circumstances of the pupil admit. It does not

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become the teacher to apply himself only there where his task is gratifying and advantageous to himself; he must give generously whatever is most beneficial at the moment, so far as in him lies.

We have defined the aim of instruction for the pupil; let us now consider the subject of method.

Three important questions here present themselves:

What is to be accomplished?

When is it to be done?

How is it to be done?

B. "WHAT." THE REQUIREMENTS OF METHOD.

The first of these questions has already occupied us. The teacher has not only to keep in view the destined aim of his pupil, according to the predilection of the latter, or that of his parents, nor even according to his own estimate of the pupil's possibilities—it is his duty to qualify him for attaining it, and to place within his reach all the means that will lead him to it. And here that insight into the personal characteristics of the pupil, which we have described as so essential, comes into full application.

We have seen this subject rather in the view of an instantaneous influence; but practically it must extend over the whole course of instruction. Partly because the most discerning teacher cannot pass a complete and reliable judgment on the character and capacity of any pupil at first; in the example I quoted (page 281), how could I have perceived the deficiency of the sense for vocal or for orchestral effect, until I came to prove it in practice? Partly (we must bear in mind) the pupil is not in a definitely final state; all his faculties and disposition are in perpetual transition and progress. This consideration must stand as the first duty and final aim before the teacher from the beginning, throughout the conduct, until the conclusion of his relations with the scholar confided to him.

This point is too important in my eyes to dismiss it without another survey, even at the hazard of repeating some portion of what I have already said.

In the first place, then: What is to be accomplished?

The general reply is: The pupil's susceptibility is to be awakened, and his faculties qualified for activity in musical art. If we analyse this first question, we shall find it to comprise the kindling and fostering of love and moral strength for art, insinuating and elevating his sympathies towards that which is high and true, and developing and refining his sense and proficiency (in the widest acceptation of the word).

Love for art is in all cases premised. Where love does not exist (I have already said it), all attempt at artistic development appears to me to be futile and prejudical. Where there is but but little love, success will be extremely doubtful. In either case, there will also be a failing of moral energy and will. Under such circumstances, perseverance, attentiveness, obedience, and outward imitation, can be enforced; persuasion, external incitement (rewards, emulation, desire for distinction): all these

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can be brought into play. It is possible by such means to create an industrious musician; but his activity can only be an external one: soul, conscientiousness, vital influence upon the life of art, cannot be hoped from him.

If it then be true, as I have endeavoured to show, that love and susceptibility are the only firm foundation for artistic development, it follows that every latent impulse in any way bearing upon them calls for kind and vigilant care, must never be checked, and, if possible, must be brought to flow into the current of artistic development. Here we shall find that consideration for the particular standard reached by the pupil, and regard for his particular way of seeing; are the foremost duties of the teacher. I must lay it down as a leading maxim: "Consolidate the pupil's affinity with all that his natural bias and foregone education has led him upon. From hence, refine his sense and inclination, and extend his field of vision and his judgment." I do not hesitate to call to the teacher: "Seduce unto good!"

Seduction is a dangerous word to hold up at a time when society is intersected at all points with the spirit of Jesuitism. The seducer deceives and fetters; he imposes falsehood for truth, or else distorts the truth and makes it yield to his sophistications. It is only truth that can work conviction; and conviction is the motive power of action from within. But there are many stages of conviction. I may believe myself convinced under the influence of sensual perception, or of sentiment; whilst a later experience will mature to quite a different—or, it may be, to a more thorough asseveration of the same—conviction. Musical training is generally undertaken at a very early age, before reason and general culture have arrived at self-existent perception; it lies, moreover, in the nature of art to appeal first to the sense, then to sentiment, before it can become the object of enlightened consciousness. The teacher knows that neither sense nor sentiment can of themselves lead to a sound and extensive perception. Nevertheless, he is bound by the natural course of development to build upon these faculties, until individual consciousness has become matured in the pupil. This, then, is what I have ventured to call seduction, and which we shall find to be the most faithful identification of method with the receptive powers of the student.

Let us now consider this general maxim in detail.

Love and capacity for art, as we have seen, are much-comprising words. I may possess general love and capacity for art (in this case the teacher's course is free of all partial consideration), or I may possess them for some special direction or branch. These remarks attach only to the latter cases.

Characters of a more rational than sentimental type will possess a preponderating sense for rhythmisation; their activity will be best developed at the outset by tasks which especially call the rhythmical faculty into play: the composition and performance of marches and other sharply accentuated forms. They will feel and mark the prominent features vigorously; they will be easily and cheerfully led to define also the minor accentuations; thus they will become (although at first from a very one-sided view) familiar with art. From hence, they must be led to well-defined symmetrical compositions, in which the accentuation, however, is more general; for

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instance, dances or other characteristic works (the majority of Haydn and Mozart and the earlier of Beethoven). In the department of singing, individuals of this type generally incline to compositions of a declamatory and, at the same time, well pronounced character. Here many songs of the elder Reichardt (that merit preservation), those of Beethoven to Gellert's words, many of the artless and often charming songs of Taubert (for example, many of his *Kinderlieder*), Italian songs, especially those of Rossini (these last only in reference to rhythmisation)—might be preferred to many of deeper import.

So much for the establishment of affinity in the pupil. This affinity, however, as well as its motive, is utterly partial. How shall sympathy be awakened for the other constituent of music? Let us briefly denote it as the tonal element. We must here convince through that principle of which consciousness has been gained. It will at once be evident that full chords and acuteness of pitch (in ascending particularly) are also of rhythmical significance, and can be construed through rhythmical perception. Further: the most unconscious neophyte will be impressed with the effect of marked tonal characteristics, when exhibited in a familiar form. The contrast of a bright and dashing march in a major key, and a funeral march in the minor, or that of the soft and tempered trio in a minor key, to the march itself in major, will be felt by any pupil in whom only the rhythmical faculty has as yet spoken, and will not fail to stimulate sympathy for the tonal purport also. Further to extend this sympathy, variations (the characteristic ones of Haydn—for instance, those from the Symphony in G; some of Mozart; some of Beethoven—for example, those from the Sonata in A flat; some of C. M. Weber; and others) will be found the most favorable. These are only a few examples selected at random, and purposely chosen from older, rather than from contemporary, composers, to prevent the possibility of preferring or slighting any one. Moreover, it would be impossible in this place to define the appropriate material for each branch of training with the least degree of completeness. This is the task of the special teacher.

We will take our second illustration of the means for establishing sympathy from those organisations whose talent and predilection lead them to cultivate the technical branch of art for the purpose of display. Who could deny the attractions of this tendency and its claim to exist? And what would be effected by thwarting or withholding from a genuine predilection that which perhaps was the first motive and incitement to approach the subject? What end would it answer to precipitate the votary of Herz or Thalberg into the profundities of a Beethoven, a Gluck, or a Handel, which to them appear uncouth and impenetrable? Indeed, these partial organisations exist in abundance (I might call them, from their chief field of exhibition, the piano, "manual talents"), who seem to be insensible to or incapable of deriving any other impression from music than that which their whirl of notes affords, and in whom every higher impulse, if it ever existed, is swamped and annihilated in an amass of vanity. But they must be permitted to prosecute the only course that is open to them. Upon the very field of their activity there is no lack of deep and significant music. Even the same passage has no longer the same effect, if its pitch and intensity, its duration and accentuation, are varied. To define these varieties is another task for the technical faculty; they all possess characteristic significance; and thus, what seemed at first mere external labour, leads of itself to the recognition

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of a spiritual import. Further, amongst those works calculated for mere display or pleasure to the ear, there are many which approximate to a deeper import. To the follower of Thalberg, the works of Chopin and of Liszt will be congenial. The concertos of Weber, Mendelssohn, Beethoven—of the latter composer, the great Sonatas in C and in B flat—will be still in relationship with his special course; and whilst extending his musical horizon, such works cannot fail to awaken consciousness of their spiritual purport. In the same way the vocalist will be led from Rossini's (and others) tissue of cadences through the Italian songs of Handel (such of them as emulate the then Italian bravoura style have become obsolete with the fashion of their day); many of Mozart, from *Tito, Così fan tutte*, &c. in which brilliancy and refined technical display are coupled with genuine expression; in their sympathetic interpretation, the soft and thoughtful qualities (such as the Aria of Elvira in *Don Giovanni);* or the deeply pathetic (Bach's "Verachtest du," in the Service "Herr deine Augen," or "Gentle sleep," from Handel's *Semele)*—come into play. Modern composers, also, are not deficient in examples. In such works, the perception for the merely pleasing and ornamental may be elevated into the consciousness of the spiritual. The pupil will enter upon this course the more hopefully, if care is taken to convince him of the existence of a spiritual import also in his former favourites, for which plenty of opportunity is afforded by the works of Rossini, Bellini, and especially of Spontini.

The next related task of instruction is: Give to every pupil, awaken in him all that in which he is deficient. This coincides with the former, inasmuch as starting from the existing faculties and predilections, and leading from them to whatever has been hitherto ignored. Here, no more than in the former, is it possible to enumerate the varieties of faculties or predilections that may present themselves, or the voids that we may find in the organisation or general culture of our pupils, with any chance of completeness. The essential thing in every single instance is a thorough insight into the qualities and defects of the pupil, and a comprehensive knowledge of the resources and appliances of art to remedy the latter.

Unsteady, volatile, and effeminate natures are mentally fortified by exercise and familiarity with vigorously accented compositions (taken for granted that, in conformity with the universal principle of acting from will alone, sympathy and perception have been gained for solid rhythmisation). Romantic propensities, such as in our day blaze in imaginative fires and fade into indefinite vapour, like the glow of sunset, can receive genuine purport and the foundation of true inspiration through conscious perception, definite aims, and familiarity with those works in which the untrammelled freedom of creative spirit is coupled with profound and rational thought. For it must be once more repeated that it is not liberty, but wilfulness, that stands in opposition to reason; nay, that the unity of freedom and reason is the native soil of all art, whether creative or executive; whereas, wilfulness, by which is meant the arbitration of personal caprice or notion, is the very opposite of true ideality, and can only suborn our faculties or lead them astray.

In contrast to the victims of romantic enthusiasm, stand those work-a-day souls who perceive in art only its external material; who soon attain fluency and certainty

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of execution, without any perception, however, of its internal purport; who sometimes obtain a surprising command of the forms of musical construction, but whose activity, however outwardly expert as it may be, is and remains barren. It is sometimes difficult to conceive what has induced them to embrace art for an occupation. Often they are persons who have grown up in a musical circle, to whom music has become an every-day affair, from which they draw no impression whatever. They can be taught every outward requirement, even to the semblance of inward consciousness; and they sometimes succeed in gaining an ephemeral success from the untaught multitude. More than this, I, at least, have never been able to effect in these cases. Where the spark of artistic life was found dead, how could the flame be lighted?

Far more grateful tasks are those where previous culture has been partial or misdirected. Where the general or musical education has been defective, the first point to gain is the conviction that progress is impossible until those deficiencies have been made good. More difficult is the task to supply the wants of an external course of training aiming solely at mechanical exhibitions, training by routine and by rote; in short, training founded upon a basis totally foreign to art. Here the word is: forget! Wean yourselves from what you had fancied to have learnt, and from what you have practised! The more ardently the pupil has pursued his previous course, the more disheartened will he be at the call. Whatever faith bound him to his former instructor will revolt at the change. And, therefore, the primary foundation of all further progress must be the full conviction of the pupil in favour of the new course; but, besides this, and besides the necessity of relearning or reversing all that has been hitherto done, it is the duty of instruction assiduously to maintain every result of foregone efforts that merits preservation; for indeed such there must always be; an utterly futile course of study is scarcely credible.

If a pupil of the vocal art has neglected to cultivate the sense for tone, he may, nevertheless, have attained flexibility and style; another may have profited only to the extent of one special quality. Whatever good he has attained, must be made thoroughly clear to his own perception; he must learn to distinguish it from that which has still to be appropriated; he must be taught to estimate and prize it; whilst, at the same time, the deficient or neglected branches are steadily kept in view, and all energies set at work to supply them. In many cases, it will be sufficient to appeal to the learner's ear; as, for example, by mimiking the faulty sound, and contrasting it with a pure one, or by setting a third person to remark upon the defective production of sound. It is only in the performance of works that such examples can be really convincing. Ill-managed voices are generally wanting in strength, or their quality is offensive. Such pupils may study with advantage those broad, continuous compositions (of Handel, Gluck, Mozart, Beethoven in his Fidelio, and in the songs of Gellert, of Spontini, Cherubini, and others) which demand a tender, well-sustained quality of sound (the elder Italians, too, furnish excellent examples); they must be well supported in the accompaniment, and, where there is the opportunity, try their powers against the orchestra, or in taking a solo part against chorus, or else they may be put to sing together with singers of superior physical means; thus the insufficiency of their own powers will become thoroughly apparent to them, and they will cheerfully strive to make up what is wanting, in

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order to ensure success. Defective production of the voice can also be well illustrated by comparison with analogous instruments (for instance, with the shrill oboe, with the squeezed sound of the upper register of the bassoon, with the veiled quality of sordini). Still more easily will the pianist comprehend the necessity of a correct method of manipulation and fingering.

Where the study of expression has been neglected, all that has been previously learnt furnishes matter for illustration; although it is, of course, preferable and more deeply efficacious where the material and spiritual development go hand in hand. Every one is ready to admit that expression—the artistic interpretation of the composer's idea, which can never be wholly represented by written signs—is the absolute end of all teaching and practising of execution. Sometimes we must take a decided step in arrear, and give the pupil compositions to study which he has technically outgrown; or else, where it is necessary, such as he has already learnt, but in which the expression has not been regarded, upon which the success of the representation depends. I will give two illustrations, practically to define these remarks.

For the technically developed singer, who is deficient in expression, the study of recitative will give the most vigorous impulse to enter also into the spiritual import of music. Recitative offers no opportunity for executive display, no sustained melody; few situations in which purely technical effects, such as the *messa di voce*, can bribe the judgment into admiration. It requires, firstly, a well-measured enunciation of the text, corresponding with the sense of the words and of the composition; further, the physical power of giving vent to a passionate declamation. The meaning of the words is paramount. If this is overlooked, all musical interest ceases; and where it is represented by the hackneyed conventional cadences and stiffly pompous, stage-strut of self-parading *prime donne*, by those eternal and fulsome appoggiature, &c. one recitative is precisely like every other, and the insufferable monotony of all is tedious and ridiculous. It is this mannerism of the generality of singers that has driven one of our talented modern composers to make the desperate experiment of dispensing with recitative altogether in an important work. But in the face of this dilemma, it is most easy to convince every tolerably intelligent pupil of the deep and manifold effects to be produced by the rendering of recitative, where its internal purport is understood. Even for the disciple of instrumental music, this form of composition can exercise a most powerful and beneficial influence in awakening consciousness of the spiritual sense; it serves to illustrate how much feeling and perception can make of a series of sounds, in itself scarcely to be called musical. Pianists may be referred to the recitatives in Bach's chromatic Fantasia, in Beethoven's Sonatas in D minor and in A flat (Op. 110), in his ninth Symphony; for violinists, violoncellist, and clarionetist, the like examples exist. For the singer, the next step from recitative appears in those simple airs which depend solely upon expression for their effect to be distinguished from those which excite an amount of interest from their merely external interpretation. I will cite especially the smaller airs of Handel (see my collection of sixteen of these), in contrast to those more extensive ones of the same composer, exhibiting the antiquated forms of execution of his period. Gluck's Arias of Iphigenia in Aulide, in contrast to many from his Alceste, Armida, and the Iphigenia in Tauride, which can satisfy to a certain extent through their breadth and grand treatment of the voice alone; in Don Giovanni,

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the Aria, in D, of Donna Anna, in contrast to the Aria, in F or E flat, of Elvira; the Scotch songs of Beethoven, in contrast to most of his others.

In the field of pianoforte playing, I will take two examples from a well-known work. It is the Sonata in A flat (Op. 26). First, the variations. To the mere mechanical player they offer little interest; although the expressive theme might attract the coldest. Not one of the variations gives scope for brilliant, or in any way imposing, effects; none offer the excitement of difficulty. Whoever seeks for these, will be disappointed in this work. But, with a teacher who understands the work and knows his duty, these variations afford a most excellent opportunity (more than many works of deeper import) to bring to perception and to put in action many a trait of the most refined expression. Mozart's Fantasia in C minor will afford the same.

But now to the March of this Sonata. That it has a definite significance, is indicated by the superscription *marcia funebre;* this satisfies the generality of players, and they train along this musical poem (for such is this short movement) at a truly tearful and lamentable pace. Beethoven does not appear to have conceived it thus. It does not seem to have been a common funeral procession he had in his mind; he distinctly says it is a march *sulla morte d'un eroe.* It is not a train of languid mourners who passed before his imagination; it is the steadfast tread of a martial band, who, in gloomy, wrathful sorrow, go to bury their chief, vowing perhaps to avenge him. This is indicated externally by the roll of the drums (tremolo) and the scream of the wind-instruments (Beethoven constantly gives an orchestral colouring to his pianoforte music, as Bach did to the organ) in the trio; and internally, by the energetic and unswerving pulsation of the rhythm, by the concentrativeness of the idea throughout the march, and by the broad and powerful *crescendo* that spreads itself from the first beginning. Every feature of this movement testifies that it is not lassitude nor resignation, but unbroken energy, that prescribes the measure. Few compositions are so well adapted as this one to awaken susceptibility, imagination and thought.

With regard to the study of composition, I may be permitted some remarks on the induction into my system, of pupils who have commenced their study upon another.

Of the theory of composition, there are three distinct methods.

The old system begins by a course of harmony, in which the chords are explained, and certain rules given for their treatment. By what course this and the system of suspensions, &c. connected with it, is conducted and practised by the rules of thorough bass, is well known. Hereupon commence the exercises in counterpoint, the purport of which, and their transition into the treatment of chorales, florid part-writing, imitation, and fugue, is also taken for granted. The free forms are afterwards, according to the majority of teachers upon this method, to be appropriated upon the model of "good works." From the first beginning to the end, the principle of melody receives but an incidental and subordinate attention; the harmonic principle is paramount, first in the structure of chords, then in

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that of parts; that is to say, in the relation of one continuous part to another, or against others. But, in music, we find another principle equally important with harmony: that of melody. Indeed, it predominates over it. Not only in point of time and in pursuance of a psychological necessity do we see melody take the precedence of harmony in the perception of every naturally developed being; it is paramount throughout. This must be obvious to every one, if only from the circumstance that melody exercises the most general and striking influence, that the hearer unconsciously follows it and receives it into his memory, so that he can repeat it afterwards; whilst even the initiated (who listens without design) might be questioned in vain after the course of the harmony in detail, after the number and sequence of the chords, &c.

That this method, then, is neither complete nor according to the course of nature, appears to be at present no longer disputed. There are some who still try to defend it with the assertion that melody is "not to be taught;" that it is a matter of "talent," or of "genius," or a gift of "nature," and many more of the like half-true amateurish phrases. Certainly nothing of value will be accomplished in the department of melody without talent (we have already considered the many applications of the term). But is not the same to be said of harmony? Else why do the myriads of harmonists who have thoroughly mastered the theory of all Bach's and Beethoven's harmonies and modulations, why do they remain at such an infinite distance behind these and other gifted men? It is undeniable that talent asserts itself pre-eminently in the formation of melody; but it only does so because melody is the absolute life of all music. Most certainly everything cannot be taught or learnt; in melody, as well as in harmony and everywhere, in spite of every possible preliminary study and training, the balance is turned by the personality, the sum of inborn and developed faculties, of the individual. But it would be an injustifiable cowardice, on this account to dispense with all initiatory study of the chief desideratum. Indeed it is impossible to leave the vital centre of all music, melody, entirely out of view. The greater part of the rules of the old theory are but deductions from the melodic principle; but they are neither complete nor systematic, and, therefore, can neither give a perfect theory, nor afford the advantages of one—namely, consciousness and freedom, the highest meed of all study. The disciples of this school, if ever they arrive at a free artistic development, have done so in spite, not in consequence, of its training.

At the same time, this method contains so much of artistic material, and affords so much practice in the treatment of this, that the step to a more free and enlightened view of the subject is not great. According to my experience, students of thorough bass can soon make up for neglect of the study of melody (insofar as it would be parallel to their stage of development), and acquire the art of accompaniment without much delay. Contrapuntists advanced so far as the fugue, scarcely need more than assiduous after-study of the higher treatment of the chorale. After this, when sufficiently matured, pupils will readily enter upon the rational study of form, which had neither been explained to them at all, or else presented only in the shape of patterns for imitation, if not as mere conventional and fixed types. It is always easy to encourage free perception and thought in the place of prescribed rules; the impulse of self-activity is implanted in every one.

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The case is more doubtful with the disciple of a third theory, which was anticipated as long as a century ago in Riepel, and later represented by Logier (that very clever teacher, who only abandoned the path of true art from temporal circumstances), who pretend to bring the art of composition within definite rules addressed to the understanding, into a kind of mental legerdemain, without any participation of individual thought and feeling. At a period when the air itself is impregnated with a miasma of musical phrases, this can succeed in the same way as poetry can be manufactured by aid of a dictionary of rhymes and a metrical handbook. But the soul is not there; the soul goes further and further away, as such practices are persevered in, and with it the possibility of a future is lost. The pupils appear externally to possess all; inwardly, they possess nothing; it is impossible to impress them, impossible to penetrate or to animate them.

Enough of the first division of the task of instruction, the first perception and treatment of the faculties entrusted to it.

In considering the further course of instruction, we must premise that what has been already laid down continues in full force throughout.

During the entire conduct of teaching, the first essential question is always: what is the aim of the learner?

Let us cast one more glance at the demands that the calling of the artist makes upon his united faculties, and which have to be fulfilled in the disciple of art with our help. Artistic development, and, in the first place, qualification for the particular department chosen for the pupil: this is, we must again reply, the aim of instruction; education for art, which is neither scientific nor mechanical training.

This kind of education comprises an immense deal; indeed, it is of an infinite extent, since the artist cannot feel himself firmly poised without complete information in all relating to his art, as well as manifold and sterling general culture. We have already drawn attention to the fact that no branch of instruction can suffice or maintain itself singly; that the composer must be qualified by some amount of technical training; that the singer gains through the study of the piano, and the instrumentalist through the study of singing; that perception, or rather study of the principles of composition, is needed fully to qualify the executant; that information on the history of art, sense and intelligence for other arts, identification especially with that of poetry; that historical, and, in fact, all human culture, all spiritual and moral development, must flow together in the formation of a well-qualified artist. Although many of these demands do not fall to the share of the musical teacher to satisfy, he may not ignore them; he must bear them in view in all his counsels and ministrations, and leave leisure and sympathy for them all to influence and ameliorate his pupil. No master should proceed without consideration of his fellow-teachers in other departments; to do so would entail certain injury upon his pupils.

For the very reason that the field of instruction upon which the artist enters is immensely extensive, the most sharply defined line must be drawn between that which is essential and that which is dispensable, in order that the pupil may

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not be overwhelmed, and his faculties scattered, in the multiplicity of aims that offer themselves to his view.

We learn too much for the mere sake of being able to talk about it, for the sake of garnishing ourselves with some shreds and patches of an universal information, which is, nevertheless, not our own, like the crow with peacock's feathers in the fable. Those stray facts out of the history of art and artists, with which the tedious voids of technical training are sometimes enlivened; the big apparatus that was dragged, awhile since, out of the science of acoustics into music (especially by G. Weber and others), which aimed at demonstrating upon physical, what can and must only be established upon artistical, philosophic grounds; the study of æsthetics, and even that of the history of art, when the firm basis that should support it, which can only be identification with art and enlightened perception of its spirit, is wanting: all these are but empty sound and seeming.

All knowledge is dumb and mere dead weight that does not enter into our own aims and destination. Let us leave all abstract theorising to those erratic natures that are drawn from without into all sorts of conflicting directions—natures that, from the want of mental centrality, evaporate in an objectless activity. The artist's nature must be central: a whole, in unity with itself, filled and animated with one sole thought. This is the germ of life and activity to which all must be referred, and from whence the whole world may be drawn in and appropriated. Infinity without; within, all must be locked and firm! Thus the apparent contradiction of a comprehensive, and at the same time temperate, course of instruction is reconciled. Let us maintain this principle; and even entirely foreign matter, when it falls in our way, will not confuse us; for we know it to be such, and will not let it warp our judgment.

A few examples will serve to illustrate these remarks.

In the sphere of art, composers and singers must study the pianoforte, but not in the same way as pianists. Composers must understand the instruments of the orchestra; it is desirable that they should at least know the mechanism of some (for instance, the violin and some one wind-instrument). But they have neither the time to gain an insight into the mechanism of all, nor is it essential for them even to bring their proficiency in any one of them to any degree of perfection. They must also sing; but a complete course of vocal training does not by any means belong to their calling. Every musician must be well familiar with the works extant for his branch. But this he must be in a living and active sense, for the sake of appropriating the best for his own progress, not in the sense of the *litterateur*, who accumulates facts of external circumstances gathered from all extant examples.

In the sphere of general culture, the arts of form afford incitement to the musician, as to every one—incitement that can become inspiration, and that exercises an incalculable influence on composition and conception. Grouping, colouring, sketches of character, offer infinite scope for comparison and fertile reflection. How often have I drawn the principles of simplicity and candour from the contemplation of the antique; of the importance of clear construction and disposition of details, and the relation of the accessory to the main features of a work from a picture of

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Raphael or Rubens. The musician's eye, too, as well as his perception, must be opened. But he has no calling to enter upon the technical points of these arts; upon the study of perspective, drapery, or anatomy. If poetry and history are to nerve his mind and feelings, and perhaps suggest to the composer matter for future creations; the details of metre, or any comprehensive insight into historical facts, much less erudition upon these subjets, are altogether foreign to his purpose.

Let us now enter more in detail upon the material of artistic instruction. Here, too, we must distinguish between end and means, and whatever is superfluous.

The end is susceptibility, perception, and qualification, all applied to the particular department chosen, and to be developed into the utmost fulness and energy.

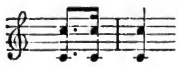
All knowledge and proficiency are but the means to this end, and are only justifiable insofar as they are essential means, and insofar they are indispensable.

Even those works the representation of which is the object of study, are in the first place but means for the development of perception and proficiency. It is an after-aim of instruction to acquaint the pupil with the productions of art; and this aim again is a means for the extension and furtherance of perception and spiritual participation.

On this account, the intelligent teacher will draw no work into the circle of study that is not called for by the definite object of promoting the pupil's progress in that direction in which progress is at the moment most desirable. Neither fancy nor fashion, nor even the artistic merit of a work, ought to decide here, but solely the immediate requirement of the pupil. If I still taught the pianoforte, I would purposely avoid Beethoven's Sonata in A (Op. 101), with a pupil of a dreamy effeminate character, not to submerge him altogether in that tendency.

I would not expose the grand Sonata in F minor to misappreciation, where imagination and mental power were unequal to the reception of this midnight dream.

The same applies to the tasks of theory of composition. Each of them—that is to say, every form of art—corresponds to some phase in the development for art, which it is calculated either exclusively or particularly to further. Each, then, is a distinct epoch in the general progress of culture. According to this principle, it must be estimated when and to what extent and intensity it has to be persevered in. In cases where the melodious activity was deficient, I have exercised it in the production of waltzes and songs of lively character (also in melodious variations); where the rhythmical sense was weak, I have preferred that of marches. Here I would prescribe a very trifling subject, such as



without any further development, merely for the adherence to a fixed form to be carried into every varied application the pupil's ingenuity suggests. This form will

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hold good for the conduct of several marches, and must be strictly maintained with all the variety and character possible to the pupil. For such a purpose, the teacher must neither hesitate before an apparent disorder in the conduct of his instruction, nor at mixing up different tasks, nor even at relapsing into a stage already passed through; both are often unavoidable, since weaknesses and deficiencies sometimes arise in pupils in the course of progress. I have brought a pupil, an excellent adept in the art of fugue, but erring on the side of uncouthness, to produce the most flowing airs, rondos, and sonatinas, by the diligent study of Rossini (especially of his delightful *Barbiere*), by recurring in the midst of florid part-writing to a minuet; or, if the counter-subject of a fugue did not assume a characteristic shape, by an exercise of imitation in two parts.

In execution, also, these byways and retrogressions, if made at the right time, are extremely beneficial. Art, like the soul, is not a mathematical demonstration that can be led from thesis to thesis by any immutable and inexorable decree. Like the soul, it loves to take its own cheerful and unchecked course, as does the undulating wave; the opening soul will not let itself be forced and pushed into art; in love and leisure, it will live into and identify itself with its spirit. The direct and definite end of instruction must ever be borne steadfastly in the view of the teacher; but he must adjust it gently to the unformed mind of his pupil, and even veil it from him, as the Bacchantes of old entwined their lances with vine-leaves.

Thus only is the mind of the pupil to be won, warmed, and inflamed with inspiring ideas in which he will pour the living tide of his emotion and of his passion. Under every other condition, music is, after all, but a poor play and miserable frippery. "*Questo non tira sangue!*" said Gluck, of the like; and he should know it, the old lion who had drawn blood so often. And to those cold phrase-mongers he said, "O, ye trappers!"

All this, as has been before said, must not be enjoined once for all, but must be reconsidered afresh, with every new stage of development. And thus our first question of method leads us to the second:

C. "WHEN." THE APPROPRIATE PERIODS FOR THE DIFFERENT STAGES TO BE ENTERED UPON.

Which has hitherto received only our incidental attention.

Thus much is clear: that nothing can or must become the subject of instruction to the reception of which the pupil has not ripened and prepared himself. No principle of instruction, however, is so much abused as this one. I have already pointed out, in discussing the development of the faculties, how often these are demanded of the pupil, or their absence idly deplored, where they ought to be awakened and trained from within him.

Here is manifestly wanted a well-regulated and comprehensive method of instruction, in which nothing is overlooked, nothing misplaced, and nothing precipitated. This method embraces three conditions: classification of the different branches of instruction according to their relative importance, technical training, and mental culture.

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The classification of the various branches of instruction involves the consideration of the pupil's natural powers, and to maintain the balance between the relation of each branch and the general mental development of the learner.

In point of time, as well as importance, the first branch of study for every one who practises music should be singing. It awakens the inner sense to music; the individual being himself the instrument, can act independently of other instruments, or of any kind of external technicalities; with small means he is enabled at once to produce something passable, and, it may be, impressive. Whoever is acquainted with the songs of the German people and children, who knows the influence that the French chansons exercise in the social and political circles of that nation, or who has heard the deeply affecting hymns sung by 6,000 children in St. Paul's Church in London, will be convinced of this. And this inspiring influence of song appeals no less to the disciple of composition or the instrumental performer; it must precede the special study of his branch, it must consolidate and qualify his future efforts. But it need hardly be said that this does not include artistic vocal training; besides, considerations of health and other causes (for instance, exercise of a wind-instrument) may for a time, or entirely, inhibit the study of singing.

The next branch for every executant (and the first, if singing be excluded) is the instrument selected for study. The third, for every one who aspires to any degree of general artistic culture, is the piano. Its study may not be deferred, and ought to be commenced as soon as a general sense for singing has been awakened, and a solid foundation has been laid in the study of the chosen instrument (should this not be the piano).

To play the organ, presupposes a knowledge of the pianoforte; the hand must have been already trained to steadiness, flexibility, and lightness, or the pressure of the organ keys will be apt to render it stiff and unwieldy, and the constant *legato* of the organ heavy. But that, with an intelligent division of study, both instruments can be well performed by one person, has been shown by many contemporaries; amongst others by Mendelssohn, who was one of the most magnificent pianists and organists of his time. And a century ago, the world admired in Sebastian Bach the greatest organ as well as pianoforte player.

Composition cannot be practised with any vital result, until feeling and imagination have been roused and fertilised by the impression that singing and instrumental performance, in the interpretations of others, exercise upon the faculties of the student. If this branch of study is entered upon without the basis of susceptibility, and a fund of impressions, the deceitful reward, for the most part, is abstract knowledge and coldly rational manufacture of music; living perception and cordial activity cannot result from it.

According to my experience, I should make the study of the piano an almost indispensable condition of instruction in this branch, and indeed to the extent of enabling the pupil to execute and recognise all the forms which, in the course of the study of composition, successively present themselves. For the commencement, so much mechanical proficiency as will enable him to perform the sustained chords of simply harmonised chorales is sufficient. Here the two studies already commence to act upon each other; while the knowledge of the piano affords experience and impressions of art, the study of composition (I must refer to the Fourth Edition of

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Part I of my Musical Treatise) suggests exercises in playing in the construction of unharmonised melodies, in the accompanying of airs, or what I have defined as the natural harmonies in harmonic progressions, and in the constant incitement to modulation from one key into another. So far as the production of ballads and easy forms of the rondo goes, familiarity with some other instrument (violin, violoncello, or clarionet) may prove a guide, as well as the pianoforte. But as soon as the study of polyphonic harmonies begins, every step will show the indispensability of this instrument. There is no doubt that the composer must be qualified to shape his thoughts without the aid of an instrument; and, moreover, it is a great step towards doing this, when the student is familiar with the sound of elaborate part-writing, and when he is enabled to present the effect of music to his mind through merely reading the notes. But all this will never have the living and animating influence of even a tolerable performance of polyphonic compositions; proficiency even in other styles will not advance him here. The study of composition must be, in every direction, led up to, practically, by that of the pianoforte, to rouse and nourish perception; if this is not done, it will only drag along its course in a lame and languid way.

Instruction in composition involves perception of the nature of art, its principles and forms, the springs and conditions of artistic creation and activity; familiarity with the important works and artists, and manifold incitement to individual research, understanding, and reflection. And all these must be appropriated or awakened singly, as the necessity of the moment calls for them. Thus (not to forget the general mental culture that is closely related to all vocal and instrumental interpretation) the foundation is at last gained for the more scientific stages of study, for history and philosophy of art. Without a wealth of perception and impressions, without living artistic experience, without the habit of free and original thought, these studies remain abstract theory, and degenerate into mannerism, that we encounter but too often in those incipient philosophers who parade the learned jargon of "classicality," instead of nurturing self-thought and self-activity.

So much for the regulation of the branches of instruction. A few words on the time that must be allotted to these different subjects of study must not be omitted. But this will always depend greatly on the special capacity for progress, and many collateral circumstances; and will therefore vary extremely in different cases; one pupil will become mature in half, in quarter, the time of another—some are and remain behind-hand altogether. It may be generally accepted that each branch of instruction requires at the commencement three, and afterwards (after the space of a twelvemonth perhaps) two lessons weekly; later (when the pupil is in a steady course of progress, and has entered upon the higher phases of his task), one will be sufficient, with two (at the utmost three) hours of practice daily. The study of composition would not admit of more than three weekly lessons until as far as the fugue, and two until the primary studies for the orchestra have been made. The study of singing, however, during the time of mechanically training the voice, which requires constant watching, calls for four, six, indeed (if it is possible) for twelve lessons (six at an early, and six at a later hour in the day), excluding all

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practice during the absence of the teacher. For instrumental training, at the commencement, until the hand is formed and the method of bowing or otherwise producing the sound (according to the instrument), daily lessons, and the prohibition of practice without the teacher, are exceedingly desirable. At the same time, a surfeit of instruction must be carefully guarded against. Apart from the weariness that the constant presence and corrections of the master entail upon the learner, it retards his self-activity, stifles self-reflection and self-investigation; like suspicious despotism in government, it perpetuates an everlasting minority, and brings forward only helpless and feeble characters, where, with less constraint, it might have produced free men and artists. So soon as the teacher feels he is not wanted, let him retire; the end of instruction is not teaching, but progress. After a day of steady application under the master's guidance, let there be a day of free self-activity, at least a day. Vocal training is the only exception to this, because it requires constant vigilance of another to detect faulty mechanism, which is injurious to the development of the organ.

According to these considerations, it must be estimated in each particular case by the capacity of the pupil when the second and every future new branch of study is entered upon. Nothing must be hurried; the pupil must not be overwhelmed; freshness of spirit and of inclination alone ensures success. It must also be borne in mind that, amongst the different branches of instruction pursued by the pupil, one must always be pointed out as the chief; the pupil must never be permitted to hesitate as to where to devote his chief energy and attention.

And besides the artistic education, general mental culture must also proceed. Although its care does not devolve upon the teacher of music, he cannot dispense with its aid; nor may he refuse warning and counsel, when they are needed, also in this department of life. Without entering into details, I must observe that singing without the study of language and elocution, cannot prosper; and that these branches are the more salutary, indeed indispensable, at a time when we are inundated with the monotonous, all-levelling Italian phraseology, which threatens to drown all spirit and healthy expression in an infinite dilution of solfeggi and *fioriture*, leaving our singers nothing more but singing animals, nay, let us be polite, warbling birds. The animals, too, have the property of emitting sound; but the word and the spirit belong to man alone. The composer, too, has to learn in this school.

Let us now turn to the regulation of the branches of study in detail.

Little remains to be said of the regulation of technical training. It has been shown that a methodical and progressive course, from the easier to the more complicated and difficult tasks, is the most beneficial. But, however this may be the general rule, it often proves an excellent encouragement to the pupil to let him occasionally practise easy pieces after more difficult ones, or else to let him vary and ornament such easy pieces without greatly increasing their difficulty. Such exercises will afford recreation, without retarding the pupil, and promote his self-reliance. But we have already seen the immense share that courage and resolution have in mere external proficiency.

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The detailed particulars of the various tasks of execution must be prescribed by the master for the various branches. We will only remark here, in reference to the pianoforte, that polyphonous performance, which requires many deviations from the regular rules of fingering, ought not to be practised until the principles of fingering have been mastered to a considerable extent.

There is more to remark in regard to spiritual progress. It must be specially considered, although we have seen that in reality the spiritual and the material can as little be separated in training as they can in the practice of art.

Spiritual progress is not possible where the preliminary conditions do not exist, or when all the faculties of the learner are not concentrated on the subject. This fact is just as undeniable as it is constantly overlooked; and the defect is partly owing to the fatal separation between the "technical" and the "artistic" development of the pupils, and partly to the material tendency of so many teachers (especially pianists), which is a consequence of the state of art in our day. Moreover, from the unwillingness or incapacity of many teachers to step out of their subjective course, and to adopt for the moment the pupil's point of view!

Of the master who introduces his pupils to the deeper works of a Beethoven or a Bach, to the C sharp minor Fantasia, to the F minor Sonata (the so-called *Appassionata*), to the chromatic Fantasia, or to Songs from the *Passion*—so soon as they can master enough technical proficiency to execute them: I should say that total insensibility to the purport of those works, or else some external circumstances that make it expedient to "do the honours" to something "classical," combined with an utter want of consideration for the pupil, only can have inspired him.

How can any one (as I have before sufficiently said) who is not profoundly initiated in the inmost recesses of art, evince sense and perception for works that are and remain impenetrable mysteries to the majority of artists? Such attempts are not only sure to fail and to disgust the real lover of art much more than the most insipid *salon* music, but must also inure the pupil to a vacant insensibility, the fruit of handling something entirely unintelligible to himself, and even dragging it down into the narrow circle of his own impressions.

The art of music, more than any other art, must, in its highest region, remain exclusive; its most profound works can never be popular, because they speak a language which is not the common idiom, a language which rises infinitely above all that is termed natural music and inborn perception. It was in the memorable year 1848, which, besides the strangest abberrations, brought to light so many traits of noblest character, that the well-meant design was harboured to give gratuitous performances of the highest musical creations, so as to bring them within the perception of the poorest. But without previous training—that is to say, without a systematic and progressive course of years of education—no amount of opportunities for hearing could have had any appreciable result. Apart from the exclusiveness of their idiom, these mystic and profound creations are not of their nature "democratic," because their production is no part of the normal development of human kind. But they are, on the other hand, just as little "aristocratic," because they are still immeasurably further removed from the conventionalities and exclusive vacuity of "society." They are accessible only to the inwardly awakened soul, to the well-trained and developed perception, to those poetical enthusiastic dreamers, those

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prophets, such as was Jacob Böhm. Music is only popular and democratic where it is the voice of the people, or where it takes its inspiration from actual life.

Whoever would participate in the higher life of music, must be educated for it. This is more or less the case with all the arts. The untrained multitude will always give the preference to the Kotzebues and Aubers, to the trivialities of praying children and racing foxhounds, to the last novelty of the printsellers, rather than to the Shakespere and Goethe, the Gluck and Beethoven, and to Raphael's modest Madonnas. High ideas and development, revealed to the immature, only help to render them superficial and to deteriorate their sensibility.

Progressive training is not the only condition of education; it is but one aspect of the total development of life and character. The period of life alone, without entering upon many other causes, draws certain boundaries which cannot be overstepped without serious consequences, of which the whole penalty falls upon innocent misled youth. Youth has its own thoughts and actions, which can easily be contorted and thwarted, but always to the detriment, never to the amelioration, of the individual. Youth is playful; and if its playful aspect is urged into a more definite activity, it takes an angular, partial, and violent course. As it has not yet the mediating experience, it must, of its nature, delight in violent contrasts, indeed in exaggerations. "The youth must stir his wings," says Goethe; "must be swayed by love and by hatred;" to check or oppose this natural expansion, is to train up hypocrites and dullards, conceit and emasculation, but neither artists nor genuine recipients of art. If, however, we concede to youth what appears for the moment desirable and within reach, and, when a higher point has been gained, look back upon what was before unintelligible or but partially perceived: such a retrospect can prove an inspiring and momentous event. The horizon becomes enlarged, the perception enlightened, courage and hope are strengthened, when we are conscious of our own progress. At the same time, to be sensible of our former ignorance of what has since become our own, impresses us with the conviction of the magnitude of our task, and teaches us humility as well as hope.

Finally, every stage of progress must be carefully calculated with reference to the total course of development of the individual, that one endeavour may not subvert the other. Thus I remarked above that playing in full harmony must not be exercised until a regular system of fingering is sufficiently established, as not to be effaced by the many deviations which this kind of performance details. Thus a free rhythmisation must not be adopted in playing, until the rhythmical faculty is firmly established in all its strictness. Thus the student of composition must not be permitted to step from the most primitive forms and rules to the more complicated, until the first are not only understood and learnt, but inwardly appropriated. The same applies in the department of singing and in every other. Step by step, we must gain a solid footing, treading firmly, appropriating soundly, not limiting ourselves to any of the phases we enter, so soon as new progress is possible and assured to us.

And if this is to be done artistically, there must be no question of treating the tasks first from one aspect and then from another; for example, to let the pupil

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perform movements which call for a free rhythmisation, at first in strict measure, and afterwards to let him study them once more according to the spirit of the work. This would be an attempt to reach truth through untruth, and its result would be as fatal as the separation of matter and spirit in every other phase of artistic training.

The only right method is to classify the material of instruction, and regulate it according to the aim proposed in every special case. Give—we claim of the teacher from the first—give to the pupil only what is really good, only what your artistic perception admits as being "artistically good," not what obtrudes itself through the force of some celebrated name, through the odour of classicality, through fashion or favour of any kind, against your conviction. At the commencement only, insofar as it is absolutely necessary, may the teacher let lenity for the weaknesses of the pupil prevail, that he may not be repulsed, but won over towards a higher development.

And amongst all that is "good," that which happens to inspire is the best, that which rouses and inspires the pupil personally, and, to use Beethoven's words, "strikes fire from his soul." What works inspire? Those of which the character is distinctly marked; while they move with all the freedom of impulse, and not such as are limited to the portrayal of any particular phase of emotion. In the *Clavecin bien tempéré*, the fugue in B flat ($\frac{3}{8}$) and that in B minor ($\frac{4}{4}$), belong to the most profound musical creations; but they belong to the latter, and not to the former class, and therefore cannot inspire. Within the same Sonata (in E minor, Op. 90), Beethoven has produced an ideal of character and progressiveness in the first movement, whilst the second movement, sweet and lovely though it be, and a psychological consequence of the first, is devoid of progressive impulse.

And the good, the best, must be given at the fitting moment for the precise end in view, throughout the whole course of development; that is to say, at all times corresponding with the point of view attained by the pupil, and with the conscientious administration of the teacher at every stage of his activity. The best will be sterile and deleterious, if offered unseasonably. Nothing is more pitiable and ruinous than the planless and aimless groping about, and mixing everything together as chance directs, of ignorant or inconsiderate teachers. Nothing is more gratefully received by pupils than a sure and systematic guidance.

That these principles are practicable, every competent teacher will at once admit. Let us place ourselves in the field of the pianoforte, and limit ourselves to one single composer, Beethoven. What manifold material for instruction his works alone afford!

Nothing living and spiritual can ever be completely classified; it mocks, as it were, the boundaries that the analysing reason would draw. Therefore, it cannot be otherwise but that the classification I am here going to make will be open to many valid objections. I will venture it, however, for the guidance of such as have not preconsidered the subject.

We have seen, in a former chapter, that the purport of music may be threefold: a pure play of sounds, or expression of sentiment, or ideal conception. This definition may pass for current, as regards its intrinsic truth; but in every application it will be found insufficient, insofar as the higher sphere embraces also the lower, and the lower merges more or less upon the more elevated. But the object is now only to offer an illustration of my remarks.

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To the first stage, then, that of a play of sounds, would belong (in Beethoven) the Sonata in C, Op. 2; C minor, and F major, Op. 10; E and G, Op. 14; B flat, Op. 22; E flat, Op. 27 and 29; G, Op. 31; C, Op. 53; F sharp, Op. 78 and 45; B flat, Op. 106. Although, as must be a matter of course in Beethoven, not one of these works is deficient in a deeper purport, their first requisite is technical proficiency, and that instinctive expression that musically gifted and expert players render, as it were, involuntarily, and which is easily guided and completed by a few opportune hints of the teacher.

The second stage, the life of definite and marked sensation, would include the Sonatas in A major and F minor, Op. 2; E flat, Op. 7; D, Op. 10; C minor (the pathetic), Op. 13; A flat, Op. 26; D, Op. 28; D minor, Op. 31; E minor, Op. 90. That the Sonata in A flat rises to ideal conception, at least in the Funeral March, is clear from the superscription; the same might perhaps be proved in the Sonatas, Op. 28 and 31, also.

To the ideal standard belong the Sonata in C sharp minor (*una quasi Fantasia*), Op. 27; the (strangely and inappropriately, and certainly not by Beethoven) surnamed *Appassionata*, the Sonata in F minor, Op. 57; especially the Sonata in E flat (*les adieux*), Op. 81; moreover, those in A, Op. 101; A flat, Op. 110; and C minor, Op. 111. Such works are not to be conceived in single parts or features, but in their totality; and are only accessible to those who have raised themselves through organisation and training to the perception of the ideal. How much of spiritual revelation, how much of the inmost experiences of the soul, has here sought utterance in sound, which is often inadequate to the realisation of the ideal purport! and this, not from the inadequacy of the artist, but from that of art, which can never rise entirely to the height of ideal. The kindred spirit only can approach them; they are perceived by "divination," which may be as unerring as the experience of the profoundest knowledge of human nature. Such diviners see truth even where they cannot prove it. Here the teacher's ministrations must be conducted with the utmost cautiousness; and only there may he offer counsel where he is certain to elicit neither servile acquiescence, nor scepticism and disputation (resorted to in self-defence when the perception is felt to be immature), which only blunt the sensibility for art, and go to destroy all aspiration after the ideal.

Every initiated person will perceive at once that the above examples are neither complete nor definitely classified. My only aim was to suggest a sketch in illustration of my meaning; all details must be regulated for every department and every pupil separately.

But only such an organised regulation of the material of instruction will succeed in bringing about a comprehensive education. It must initiate the pupil into every essential direction of art, so far as it comes within the range of his faculties and his final destination in the life of art.

And here we shall find the practical benefit of the course enjoined in the previous chapters, of conceiving art as a living and continuously progressive manifestation. The method that is in harmony with nature and with the spirit of art, will pursue the course of progressive development. It will not burden the pupil with the length and breadth of historical research; but will seek to attach the pupil's sympathy

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through productions of the present, the contents of which are already anticipated by his own susceptibility and perception. If I should give some cursory suggestions upon this part of instruction, I would mention, in the department of the pianoforte, apart from the practice of easy and modern compositions, the few pianoforte works of Haydn which still maintain some importance by the side of his powerful successors, then the more numerous ones of Mozart of lasting value, for the study of the pupil. Of the former, there are to be noticed particularly two Sonatas in E flat, in the first volume of his collected works; of the latter, the Fantasias in F minor (for four hands), some Sonatas, and smaller compositions; the Fantasia in C (with the somewhat dry fugue); the Fantasia in C minor (for the study of expression in detail), would deserve the preference before others. Whilst these would pave the way to the easier works of Beethoven, a few works of Dussek (*Le Rétour à Paris, l'Invocation*), Louis Ferdinand's Quartet in F minor, a few fugues of Handel (F minor and B minor, see my edition), would vary the course with advantage; Dussek and Louis Ferdinand as intermediators of development; Handel as first point of attachment with the polyphonic epoch, or that of Bach. At a further stage, C. M. Weber takes his place by the side of Beethoven in his second period, and Bach (perhaps with the assistance of my "Collection") may be attempted. The highest stages of study will find their tasks in the more profound works of Beethoven and of Bach. Here also I have cited only the most striking examples, but without meaning disparagement to other elder (Clementi, Hummel) or younger (Chopin, Schumann, Mendelssohn, Liszt) masters.

In the vocal department, I would let the study of chamber songs go together with that of Handel's immortal melodies; to these would succeed Gluck, then Mozart, then Beethoven (this latter particularly with his Scottish songs), and finally Bach. All that remains would be distributed, according to circumstances, by the teacher according to every special case; past and present times, Germany, Italy, and France, offer an abundant harvest. That Bach must always appear later than all his successors, is owing to the depth and density of the ideas of this master, which require profound initiation to be comprehended.

Let me be permitted to offer one more observation upon the subject of theoretical training. It has been laid down, in the Theory of Composition, as the first duty, that each form must be developed progressively and systematically out of the preceding. The first signal advantage of this course to the pupil will be that no form will offer any especial and distinct difficulty, since it has in some measure been anticipated in the foregoing; and therefore that the learner steadily pursues his course onward, without any interruption, shaping and creating. Energy of conception and of activity can be greatly stimulated by personal intercourse between teacher and learner. So soon as the latter is placed in possession of resources, he must immediately bring them into application in every possible direction.

Progressions of melody, and exercises on the natural harmonies, must be improvised at the instrument, sometimes in one key, sometimes in another.

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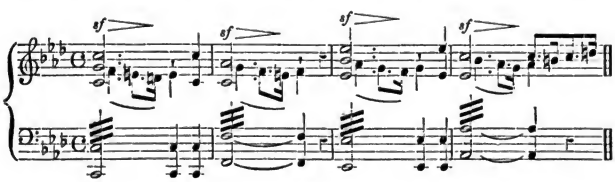
In the third stage of harmony, the melodic progressions must be enlivened by variety of harmonic figures (especially by chords of the sixth), which must be practised extempore at the instrument.

So soon as modulation into foreign keys is understood, with the first implement of modulation (the chord of the dominant seventh) the outlines of melodies, embracing modulation, are sketched; transition and passing notes may then be simply explained and practised; and then complete melodies, with simultaneous harmony, may be formed, by means of which the manner of making sketches, and their advantage, are exemplified. Waltzes and other dances are constructed in two, and marches in three, parts.

Besides these practical exercises, the instruction in modulation, in suspensions, &c. then the more thorough treatment of passing notes, until the complete comprehension of all these, must proceed; thus full justice is done to theoretical and elementary training, whilst the pupil never relapses from activity in shaping and creating. Every new resource becomes immediately a new spring of action. New progressions of harmony (first sequences of concords, then of inversions of the dominant discords) are shaped into the basis of movements; for melodies of a more compact structure (funeral marches, devotional pieces), suspensions, notes of anticipation, holding notes, free unprepared suspensions in this



or some other way, are characteristic, which the pupil must be made to feel, in order that he may be impressed with their effect, and afterwards use them appropriately.

So soon as the theory of modulation has been fully acquired, the pupil must become familiar with the construction of the coda and cadence (or close), and apply them, particularly to marches. Next must be introduced the forms of trio to the march, minuet with trio, series of waltzes in a set. The School of Composition contains plenty of information on the construction and on the importance of these forms.

These exercises must be alternated with the treatment of secular and religious airs (harmonised). The chorale, so important for the development of harmonic combinations, and in its more elaborate treatment the basis of polyphonic writing, by such variation gains time to become matured and fully comprehended, without fatiguing the pupil by the monotony of a very long course of application on the same task.

Next follow the first three forms of florid part-writing (as applied to chorales); beside these (after the first), the form of florid variation may be practised, also the varying of secular or any original rhythmical melodies, and incidentally the form of étude and of the ballad must be attempted. The ballad must be conceived simply

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(as it lives in the mouth of the people and of society), and left entirely to the instinct of the pupil, assisted and guided by the fewest possible suggestions of his instructor, who must at the same time emphatically refer to the future study of the vocal art.

Whilst, and after, the third form of florid part-writing is being studied, the first form of the rondo must be shown and practised in a slow *tempo;* this, as well as the variation and étude, must be constructed with a view to their practicability and effect on the piano.

At this stage, the pupil may enter upon the study of the simple fugue, and employ himself with it exclusively, a recurrence to the previously studied forms being only admitted for occasional relaxation and amusement. It will sometimes be expedient to vary the study of the fugue (in cases where it fatigues the pupil, or he conceives it in a dry, abstract sense) with the more easy and pleasing forms. The fugue and florid counterpoint may be treated without regard to their practicability of performance at the instrument. If the pupil shows himself weak in the formation of the answer, it will be well for him to recur to the exercise of double part-writing, imitation, or harmonised airs (after the pattern of the Preludes and *Inventionen* of Bach). Finally, the rondo form (in a slow tempo) clearly embraces both homophony and polyphony, the subject being melody, and the countersubject free imitation (fugato). An excellent means for rendering such tasks, which are the close and climax of a course of training, spiritually fertile, is to attach some definite idea to them (for instance, a dramatic situation), which the form in question is to illustrate.

Next come the three great rondo forms (in quick measure), calculated for performance, and then the forms of double fugue. Upon these follow the sonata form and the triple fugue, for which generally one example is sufficient.

Finally, besides the comprehensive study of the sonata form, come the preliminary studies for vocal writing (recitative) and for orchestration. With gifted and well-prepared pupils, these may be entered upon at even an earlier stage.

That the experienced teacher will neither adhere strictly to this nor to any other method of instruction, follows of course; he will in every particular case adapt the material and mode of conveying it to the faculties and necessities of the pupil.

And that, moreover, the course of instruction suggested in this volume is by no means step for step in accordance with the "School of Composition," needs no proof; in the latter, the systematic development of the theory is the paramount aim; in this is presupposed the co-operation of the living teacher, in full possession of the aggregate material of art, guiding the pupil, observing, certifying him, lingering or hastening, stepping back or anticipating, as he requires it at the moment. For this reason, too, verbal instruction may dispense with that completeness of detailed information (for example, on the exceptional cases of suspension, on double two-part-writing in the natural harmonies, on free florid part-writing, imitation, moving and ground Bass, &c.) that is needed in the "School," which must offer all to all. Living instruction is able to estimate the possibilities and requirements of the individual; it may often reserve some portion of the information for a future more fitting opportunity, and may finally leave a great deal to the pupil's study by himself, and reflection upon what he reads in the "School of Composition."

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In concluding these manifold reflections on the "requirements of method," I must once more revert to the subject of memory, and its culture.

I have alluded to the apprehensions of many teachers of bringing forward inaccurate players in consequence of a constant reliance on the memory, and who, therefore, prohibit the exercise of this faculty entirely. That such may sometimes, nay, often, be the result, is undeniable; but the prohibition, nevertheless, does not obviate the evil. The assistance of the memory is not only a consequence, it is a necessity, to the pupil and musician; whereas the disadvantage often has its source in an overhasty reliance on the memory, and mostly in the immature and insecure development of this faculty; i. e. in the prejudice or tardiness of the teacher.

And could we, if we would, dispense with memory? We could not advance a step without it.

In the first place, we require it throughout the whole course of elementary training, for retaining the nature and properties of sound, measure, and notation, rules and examples. They must all be remembered; and more, they must not be superficially noted in the mind, but with a lively perception of the nature of each. It is totally useless to learn the names and verbal definitions of sequences of notes, of intervals, measure, chords, accents, &c. if I am not able to impress and realise to my imagination their actual nature and effect. No rule, no teaching, is of any use to me, without the living perception of that which they would convey. I must not only take notice of the relation or disaffection of one chord to another, of the resolutions of the different combinations; the sound and progress of these combinations must be present to my mind. I can nowhere proceed without memory in its artistical shape: imagination.

And I equally need it in performance. Every beginner is aware that he cannot proceed from one note to another, if every written character and the sound it represents has to be explained between the sight and the performance. The eye must always be a little in advance; while I am playing one part of a composition, I must be mentally preparing the phrasing, technical execution, expression, &c. of the portions that are to follow. This preparation must dwell in the memory and be realised from memory, the while that the eye has already hastened beyond again. Thus the most attentive playing or singing at sight is, in reality, piece by piece, a continuous playing or singing from memory. The very teachers who forbid their pupils to perform from memory, nevertheless, are constantly calling out to them, "read in advance!" And what is this but: use your memory, that you may not be halting at every note.

The director, and teacher also, must hold nearly everything that they direct in their memory. If their eyes are chained to the notes, how can they observe the executants, how can they find time instantaneously to guide, to accelerate, to retard, to allay, to stimulate, to avert; nay, to anticipate errors, to be the embodied soul of the performance?

And the composer, finally, how can he proceed without memory? Does he crawl from note to note? How long sometimes does he carry extensive works—in the midst of a thousand interruptions and foreign associations—within his mind, before the nebulous star of conception has expanded into the self-radiating sun, in

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which a new world of life is stirring, full of meaning and character, in every detail significant! Surely the composer has need of memory no less than the rest.

We must strive to bring this faculty into free activity, not to fetter or prohibit it. And how can this be done?

I answer: through the same treatment of the material of instruction that we have everywhere acknowledged to be the only true and artistic one.

I say, then, to the teacher: make your pupil free and self-reliant! then his memory will be developed unconsciously, from genuine activity in the life of art. More than this the teacher is not called to do; it will follow from the necessity and self-activity of the pupil.

When the normal major scale is once thoroughly understood and impressed on the pupil's mind, the construction of other scales and the application of the different clefs are easily gained. And so with all the rules and their exceptions, when their nature and effect are but once seized and comprehended.

But the best school for the gifts of memory and imagination commences with those exercises in which the sense of pitch and rhythm come into play, and which form the commencement of the course of training for composition. At first the smallest motivo, then a more extended one; at first the most simple progression, then a more complicated one; at first the strictest deduction, then freedom and expansiveness; thus observation, reflection, conception, and the power of formation make a natural chain. And at a further stage, if the study of composition leads step by step from the most simple and limited forms to those that are more and more elaborate and comprehensive, and if with its assistance (or supplying for it with practical hints, as well as may be) the instrumental teacher too follows the same course, perception and practice will develop and strengthen the faculty to its utmost extent.

But the abuse of memory—that is to say, the indiscriminate reliance upon it before it has become conscious or matured—may be averted by exciting attention to those details overlooked by the volatile pupil, and by changing the task as soon as inattention begins to manifest itself.

Let us now turn to the last of the above questions:

D. "HOW." THE ADMINISTRATION OF METHOD.

We shall find little to add to all that has been said already.

This principle: that all instruction must hold firmly to the nature af art, must be the law and guiding-star of the teacher throughout. It embraces all that is wanted.

It premises above all that the pupil be from the first conceived and treated as an artist. I do not say: as a future artist; but as an artist now, however much may be wanting in the beginner of the qualifications that the title implies. This assumption must not be taken for a paradox; it is the expression of my sincere conviction. For if the calling for art does not live in this beginner now, when will

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it take life? From whence is it to spring?—From the development of his faculties? They are in course of development from the very beginning of life; and, beyond as well as before the course of instruction, continue to develop as long as strength and love of progress remain in the individual. The powers of Beethoven developed and expanded continually, until his ninth Symphony, until his second Mass; Liszt was the greatest of pianists ten years ago, and is now an infinitely greater. Or can it be supposed that artistship will date from the acquirement of a certain measure of proficiency, or of knowledge, or of understanding? And from which? No one finishes to learn. All we teachers and artists are pupils, and ever will be pupils, In the face of our task, no one shall be called a master. We are all aspirants; the fellow pupils of our pupils. To him who deems himself complete, applies the verdict, "Let the dead bury their dead." And by impressing this, which is certainly the truth, upon our pupils in an intelligible way, we need not fear to make them vain and overbearing against ourselves; they will bow humbly and cheerfully before the dignity of their vocation and the immensity of the task before them. Often have I experienced this.

And in laying down this first principle, I will admit of no arrogant distinction between the "professional artist" and the "amateur." I am well aware how low a flight so many amateurs are content to take, and that it sounds like mockery to speak of them as artists. But I know also that the same is the case with an infinity of "professional" men, who, in the old poet's words, ask of the "high and heavenly goddess" nothing but "cheese and butter" for the "craving stomach" of the household. If all musicians were but animated with the spirit of genuine amateurship, with—no matter how partial—real predilection! It is not the nominal calling and position that make the artist, but inward participation and vital activity. So far and so long as each one participates in art, so far and so long he belongs to art, and to the circle of its votaries.

But the artist can neither be nor give more than belongs to his humanity. I repeat, that we must maintain and fortify the individuality of the pupil, that he may go forth an active and upright member of the community of artists. His self-consciousness, his self-reliance, and self-destination, must be so led that they all combine to strengthen the whole sum of his faculties and possibilities; not crossing or checking them with doubts, nor causing them to waver by personal authority or verbal persuasion, or glittering examples of the contrary of what the pupil is striving to attain. Certainly we must not give a free course to every aberration; but we must always consider two things. Firstly, that every fault is not necessarily an aberration and a lasting evil; many and many an error confutes itself, or of itself gives way to maturer experience. Secondly, that in the aberration itself there is some portion of truth and justice, were it only in the fact of individual will and inclination, which has its claim. If we here rudely obtrude our authority, it is we who err in the measure, as we shall hinder and paralyse the efforts of self-activity. But if we attach our influence to whatever particle of right lies hidden in the error, and lead from thence, we shall illuminate the perception and fortify the consciousness of the pupil, who will then gladly relinquish the faults he perceives, and progress

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with renewed faith and compliance. I would by no means condemn or repudiate a pupil who played without technical correctness, or who composed without submitting to a course of theoretical study, who preferred Thalberg and Goria to Beethoven, or who saw in the F minor Sonata nothing but passage-work. I should recognise and maintain whatever was genuine in his endeavours, and from them should strive towards progress; and I am certain that, if I established the point of affinity rightly, he would cheerfully follow.

But the most solid security of progress will always be personal conviction; and it will be certain and fertile in the measure that our efforts to gain it have been sincere and unremitting. For this course, I consider that no method, however meritorious, can be so fruitful as the awakened incitement of self-thought and self-activity.

Invaluable is the method that renders itself superfluous; that at once sets in motion the self-activity of the pupil; that places the learner upon his own feet, instead of endowing him with crutches and even with seven-leagued boots. The teacher is to stimulate, to facilitate, to help, and to guard from error; and this even only so far as is really indispensable. I have already expressed how infinitely more available and certain a living perception of musical notation is, than an abstract comprehension of its technicalities; the scale put together by my own contrivance has more life than the prescribed one; the fingering I myself have found out will be more useful to me than the most ingeniously contrived one by some one else. Error itself must be turned to account. Let the beginner try himself with such fingering as

+ 1 2 3 4?	+ 1 2 +
c d e f g a b c,	c flat f g a flat

he will find the correction by himself, or with the aid of the slightest hint. Mindful of Goethe's words: "The fault is harmless; but persistence in it, fatal," we will only strive to banish the adherence and propagation of error; and this, through the will of the pupil himself.

This same principle works throughout all the stages of method into its highest regions. If I would teach the conception and representation of a composition, I must bring to perception its purport and construction. I will not show them to the pupil, but cause him to find them for himself. Here (I shall say) is the first idea; does it anywhere recur? And where? Is it merely repeated, or modified? Where does a new idea appear? Where is it repeated? If the external construction of the work is understood, I will ask what is the purport of the first movement? I will keep all sentimental discursiveness and fanciful expositions at bay, and will only admit the most simple definitions; the movement is to be conceived tenderly or vigorously, &c.

Let us rather take an example for illustration. I will choose Beethoven's Sonata in E flat, Op. 7. I do not premise theoretical knowledge on the part of the pupil.

What is the first idea? The pupil may answer: the first repeated phrase of twice two bars. "Granted!" Is this idea developed in the shape of a sustained melody? Does the next following section belong to it? Is it not based upon the first idea? A slight modification of the lower parts

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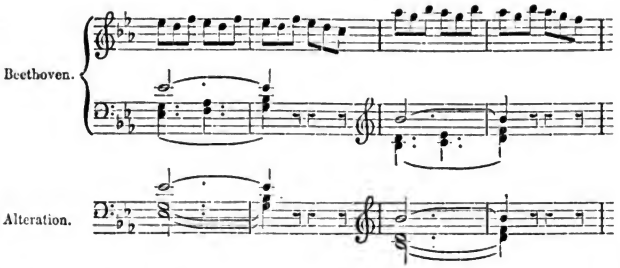
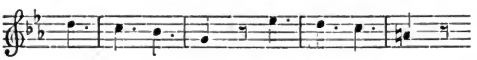


will show that it is; the pupil may not recognise that the first subject (we will call it A) is formed of the lingering phrase of the first two bars and of the ascending motion of quavers. He may now suppose (erroneously) that this subject extends itself to the third (we will call it C)



but this supposition will be easily rectified when the intervening subject in B (we will call it B) is brought into consideration, which defines itself by the change of key alone. I pass over the analysation of what follows.

Next, I should recapitulate all these subjects when they recur again; finally comes the question of their interpretation. "How is A to be performed?" Let us suppose the answer given: with a soft and lingering (!) expression. "Very well. And how the subject C?" It is scarcely credible that the erroneousness of the first answer will not here be manifest to the pupil. Let us, for the sake of brevity, now take the subject C. "What is its purport?" In twice two bars it proceeds downwards, and in four bars it ascends with increasing intensity. "How is this to be conceived? Does it anywhere recur? And how?" The florid figure that appears in an upper, and afterwards in a lower, part (first in the tenor) cannot escape notice, and points out these parts for particular consideration.

Enough of this. Such questions as these (and fewer than these) cannot fail to awaken perception and comprehension of the plan of a movement, as a whole, as well as of the minutest details; at least, in my experience this plan has invariably proved successful. I apply the same principle to the study of composition. After the first preliminary explanations, it takes the shape of a continuous course of practical examples. But as soon as possible I bring the pupil's co-operation into play. "Which of these subjects am I to take? How shall I develop it?" Such is the constant enquiry; every tolerable suggestion of the pupil is then developed, its worth and practicability is shown in the sequel. Every moment he hears, "how are we now to proceed?" and must help on.

The animating effect of this course, even upon the most indolent and inert, especially in teaching classes, I have often had occasion to observe with astonishment at the Conservatory.

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But when self-thought, aspiration, and the inventive faculty are once awakened and their activity confirmed, then let new and extensive prospects be revealed to the disciple, for the perception of which he has unconsciously been preparing himself, which he perhaps has already anticipated. That will inspire him! Thus the youth will enter with joyful courage upon his immeasurable course!

And for this, the teacher must not only be richly endowed with knowledge and experience of his art, he must also possess the affection and confidence of his pupil. Place thyself, thou who hast conceived the genuine calling of the teacher, beside the child with cheerful confidence! Let it be thy care that he approaches thee with pleasure; raise him up to thy level; let him ascend the course, of which nor he nor thou canst see the end, hand in hand with thee. Help him! help him to help himself! Do not burthen him with thy preponderance; but liberate him, step by step, so far as he proceeds with thee, from thyself! for he is not to be trained for pupilage, but for self-activity.

In this sense, all admonition or criticism must be offered in such a way by the teacher that it strengthens and encourages, not that it relaxes or renders the pupil despondent. Let praise be modest. Excessive praise relaxes or awakens conceit. But merited praise must be warmly and generously administered, and not suppressed from mistaken notions of its prejudicial effects. What is there that will not, under circumstances, act prejudicially? We should do nothing, and dare to omit nothing, if we were always tied to the consideration of the possibly injurious consequences that may ensue from every act. But censure must not mortify; it must not break, but strengthen self-consciousness and confidence. And this it will do to the utmost extent, if, in censuring, the good is recognised as well as the faults, the promising powers of the pupil acknowledged by the side of his aberrations, and especially if the former are used to ameliorate the latter. Faults and censure turn to inestimable advantages, if the pupil is brought to see, in his errors, the enemies of his own real desires, and to find in himself the deliverance from them. Therefore, criticism must never be obtrusive; censure, especially, must not take cognisance of every fault (for that would confuse and discourage), but direct itself solely to the immediate exigency; as praise, on the other hand, must be bestowed only upon the real signs of progress, the mastery of something hitherto unattainable.

I would have instruction administered in the same way. Where the pupil is weak and wavering, there let the teacher delay and generously give out of his experience; but where the pupil has certified himself by successful striving, and is proceeding from his own awakened impulse, there a great deal may be cursorily dismissed, and much left to his own maturer consideration. At every new phase of development which he enters, the previous ones must be passed in review, and all that has been attained clearly impressed on the consciousness. Thus the pupil will take joyful courage for new endeavours. Haste renders uncertain and giddy; discursive study, even without haste, will confuse; unless such retrospective and concentrated revision of the past gives security to progress. Too great tardiness, however, slackens the zeal of the learner. It is a frequent mistake of inexperienced teachers to delay advancement until the first steps are (as they conceive) perfectly appropriated. But real progress will ensue when only so much as is essential for entering upon the next stage is acquired, so much as lies within the present scope of

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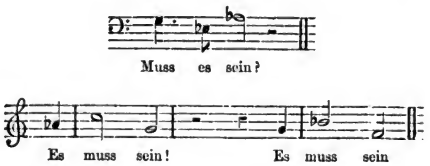
the pupil's proficiency and comprehension. For who is perfect in anything? Who would in good earnest expect any perfection from a pupil? It is perverseness and indolence that harden teachers against this truth.

Our pupils are to be artists. We must lead them to art; to art, not to the vestibules and scaffoldings of art, however necessary and useful these may be in their way. And we must so engraft art upon them, or rather (for who could ever engraft anything where the germ did not already exist?) we must awaken the slumbering artistical spark, strengthen, fertilise, and temper it.

Whoever would educate artists, must appeal to the sense, and through the sense to the feeling: then he will illuminate, enkindle, and inform.

He will illuminate the disciple of art by revealing to his sight new views and phases of the life of art, and by showing the way to new paths of activity. How much do I not owe to the Songs of Gluck, to the Recitatives and Motets of Bach, when I strive to bring the depth and truth of the language of song to the perception of a pupil whom I find sunk into the languid sentimentality of the day! How many have tested the saying, "Speech and emotion in every part," by the Fugue in B minor (Handel)—and found it true! How many have felt for the first time the depth and significance of that musical application of the dramatic principle that we call polyphony, in hearing the wonderful Andante of the Quatuor in C (Op. 59)! This Andante contains none of the often-decried arts of polyphony, decried by those who look to the form and not to the living purport, and on whom this same form weighs heavily, as an icy corpse, because their perception of it is dead. The Andante is an elegy, simple as the truth that comes straight from the heart. But it is not a single being that laments in his loneliness; there are many who sorrow together, each one with his grief, and all united as one family in the bands and captivity of a common suffering! What have they not to tell! What pangs will not here burst forth into speech, or be stifled in timid fear! What anguish, what resentment, what upheavings of the rebellious soul against an unjust fate! How affecting are the smiles in the midst of tears, when home and happy days rise up again in recollection! Oh, ye who have never conceived all this, or who have, in the coldness of your souls, or in the frivolous dissolution of your natures in the tide of every day, never dared to own or to maintain it; here you may gather at least a presentiment of the infinitely deep and spacious domain of art! And without this, ye can neither be artists nor teachers of art! Into those mysterious abysses ye must be able to look undismayed! On your foreheads must be inscribed the gloomy fiat:



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that struggled in Beethoven's bosom when one of his last revelations, the Sixteenth Quatuor, was in progress.

Whoever stands on this eminence is capable to light and fan the dormant spark in the youthful soul into the flame that is so often in peril of being obscured, if not stifled. Show to the youth the noble thoughts of the great departed, unveil to him the abstruse principles upon which their immortal works are based, upon which Homer built his Iliad, like to the shadowless Pyramid towering aloft; upon which Æschylus has created his Orestiad; Raphael, his Transfiguration; Gluck, the Opera; Bach, his Gospel; and Beethoven, his Mysteries! and then whatever is appointed for him to accomplish will be revealed to him.

And when thou hast so led him and qualified him for activity, then descend with him into the remotest paths that the chosen apostles of art have opened and trodden! Then show him how the ruling thought and mind that created the whole penetrates into the finest detail! How much is here to learn! Let this be your final teaching! for here the last and highest instruction becomes the first. Where and how this is shown, matters not. Whether in the Allegretto of the Seventh Symphony, where melody grows out of the simplest germ and maintains itself in unswerving compactness—then the second strain expands into soul-stirring song, while the bass warns in significant pulsations; or whether in the "*Credo patrem omnipotentem*" of the last Mass, when, high above the jubilant exaltation of the whole choir, and over the solemn affirmation of the basses, we seem most strangely to hear the Hosanna sung by an unearthly choir: upon what the eye first opens, matters not.

Of this, enough.

The circle of these reflections is not closed until a glance has been given at the institutions which exist for the cultivation of art.

Self-tuition, individual instruction, and teaching in classes: these are the three forms amongst which the pupil has to choose.

All vocal teaching in schools, and all temporary contrivances for the superficial participation in musical performances, must, however, be distinctly separated from these. The former approaches art to mankind, makes it accessible to those who had not, or had not yet, any sympathy or calling towards it; it makes art popular, brings it within the reach and service of social and religious purposes. The office of schools is to educate the people; and one of their means is art, but neither the most essential nor the most important of these means. The culture of art, on the contrary, has no calling to draw art down to the popular level, and to adapt it to popular views; its office is to raise humanity up to art. Man and the totality of his acquirements appear, in this light, but as the medium through which the ideal of art is manifested. Therefore, however important the share which popular instruction has in art, and however significant the influence of art upon the development of human beings, where it is but a single branch of national training, still the consideration of these relations is irrelative to the purpose of these pages, which have art and its culture only for their theme. And whatever the subject suggests me to say, is entirely special to it, and distinct from all the other channels of intelligence. Our task is by no means universal human culture, but simply education for art.

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Self-tuition for art generally, or for particular branches of it, is by no means impracticable or unheard of. Music, especially in Germany, England, France, and Italy, is so universally spread, that incitement and example are nowhere wanting; there will scarcely be found a branch which is not represented by copious books of instruction; whoever has attained some degree of familiarity in any one direction, will easily find the way to related paths, or he will continue to pursue a course by himself in which he has had any amount of initiatory guidance. We may even admit that the increased efforts that self-tuition enjoins are at once a test of love and resolution, and a stimulant to energy. But, at the same time, we cannot disregard the incomparably greater consumption of time, the weariness and discouragements that many errors and futile experiments, and the doubts of self-criticism and of final success, that this course entails. This needs no further proof. Whoever can by any means gain the co-operation of a competent teacher, will never subject himself to all the tediousness and uncertainties of self-instruction.

Thus we have really only two modes of instruction to discuss. The instruction of single and of collective individuals.

The teaching of a single pupil at a time has (I speak, of course, of musical art alone, and not of the ateliers of painters and sculptors) not only the overwhelming advantage that the pupil has the whole benefit of the undivided time and power of the teacher, but that the entire procedure of the teacher is actuated so as to adjust itself to the personality of the learner, to proceed in conformity to it, to hasten or linger, to strengthen and stimulate where he is weak, and at all times to turn his powers to account. This last advantage especially is incalculable, because in art all depends upon personality and individuality; and the more decisively, the higher the sphere of activity.

Teaching of two pupils at a time, to some extent shows the advantages of single instruction. Both these modes of teaching, however, stand in no need of recommendation; they are the most familiar to all teachers, and will always be the most prevalent where music takes so universal a share in the cultivation of mankind as it does amongst the civilized nations of our age.

The want of collective instruction has, however, been felt now and always, and has called into being every diversity of "music school;" thus schools for the choral purposes of the Church have existed from the time of the Pope Silvester and Gregory I, down to the Berlin Chathedral Choir; vocal schools to train for the theatre, schools for the study of the organ (*Kircheninstitute*), to train musicians for churches and schools, orchestral schools, and universal schools, under the inevitable title of "Conservatories."

The principle of these institutions has in vain been contested, both in jest and in earnest; it has been argued in vain that "genius" everywhere strikes out its own course (if this were true, no instruction at all were necessary, at least not for "genius"); that conservatories have never yet developed any "genius" (what teacher is empowered to do this? what security has any teacher that pupils of the highest organisation shall be committed to his care, and that he shall be allowed to

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complete them?); that they are nothing more than hospitals for the provision of superannuated and miscarried teachers and artists.

To all these much-urged objections, the necessity that is felt for the existence of these institutions firmly opposes itself. On the one hand, the State and the Church sometimes require a train of well-developed musicians for their purposes; such was the Paris *Conservatoire*. On the other hand, many individuals of the public desire a musical education, who have either not the means to pay for private instruction under well-qualified teachers, or else who mistrust the competence of those teachers that are accessible to them; from such causes have arisen the Conservatories of Prague and Vienna, of Leipzig, Cologne, and Berlin.

But, indeed, it is not the external necessity alone that speaks loudly in favour of collective instruction; in the face of the undeniable advantages of private teaching, it offers others no less striking.

Firstly, for certain branches it is impossible to develop learners otherwise than collectively; for instance, for choral singing, to which may be added all *ensemble* singing; and for the orchestra, to which may be counted also quartet and all concerted instrumental performance. Musicians and musical connoisseurs will require no assurance that these departments call for special proficiencies, and that excellent solo singers and players may nevertheless be very incompetent choral, orchestral, and *ensemble* performers.

Secondly, certain faculties cannot, even with the most vigilant private instruction, receive such powerful development as in collective instruction; and these faculties are just the first essential qualifications: time and ear. The single learner is apt to pitch his notes too high or too low, to hurry and drag the measure, according to his momentary disposition or his uncertainty. A number of performers naturally find a common level; and, as natural correctness will predominate in the majority, the discrepancies from this common level are absorbed and will be at last extinguished. Rhythm, especially, receives its full force of accentuation only in united performance, and there it shows most clearly its regulating power. The exercise of this faculty can (as has in a former place been already shown) be made most fertile and inspiring under these circumstances. If one pupil of a class be made to count the time, whilst a second goes through the action of conducting, a third indicates the principal accents (supposing that the purport of the composition admit of this) at the pianoforte or some other leading instrument, and the remainder execute the piece, or some one add a more or less florid accompaniment, or whatever else the occasion suggests; these will be so many means for exciting and confirming consciousness, which single instruction is quite unable to offer.

At the same time, I do not conceive the sterling value of conservatories to rest upon these partial and incidental advantages; but rather on the multiformity and completeness of method in every direction, which must prevail where they have strength and honesty to meet the exigencies of their task, and which will give them an overwhelming claim to preference over all individual teaching.

If our art is not finally to be degraded down to a trade and plaything of fashion, the training for it must be comprehensive and thorough, penetrated with mind; in a word, artistical. That which is generally called "training for a particular branch,"

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that is to say, external qualification for any certain series of performances counts as nothing in the domain of art. With every possible outward acquirement and proficiency in pianoforte or organ playing, he is no good pianist or organist who has not a deep and full perception of the purport of those works which he undertakes to interpret. And for this, not to speak of higher productions, a comprehensive education is necessary. Even the choral and orchestral performer is, through education, raised from being a mere tool to become an animated, participating, and initiated associate. An orchestra composed of mere players can only make a mechanical effect; the addition of some solo players heightens the whole into delicacy and animation, provided the latter work truly for the cause, and set their personal display aside for the while. The co-operation of adepts in composition (I mean such as are in a course of artistical development) elevates such performances to real artistic significance. There is no more brilliant example of this than the celebrated concerts of the *Conservatoire* at Paris, at which the most distinguished masters, such as Rode, Kreutzer, Baillot, have always presided in the orchestra. Generally speaking, an orchestra whose members have received a comprehensive training in the same school, whose mechanism is based upon a common method, and amongst whom the conception of the works brought into execution is at a level standard, must have manifest advantages over any heterogeneous assemblage of performers called together from different schools and associations.

The last advantage that these institutions offer is the opportunity for training teachers which they afford. And how important is the mission of the teacher and his full and thorough qualification, has been enough brought forward throughout these pages.

At the same time, the immense advantages, in single instruction, of the conservation and development of personality, remain in full force; and, where pecuniary means are not wanting, on this course are to be gained comprehensive and profound qualification, without resorting to any conservatory. But here it is necessary that a competent guide or teacher should prescribe and classify the course of training, and the relations of its different branches.

This primary and decisive advantage of private instruction can only be met by an organised institution under two conditions.

The first and chief of these is a clear and compact system of management, under the administration of one or more professors of acknowledged competence; a comprehensive course of training traced out for every branch of study, leading rather to an inward than an external appropriation of its requirements, care being taken that the pupils are not overburdened with the number and variety of tasks.

The next is a careful discrimination in each branch of study between whatever portion of the necessary information may be administered to a number of pupils simultaneously, and what calls for separate and personal instruction.

The purely abstract studies (history, &c.) do not, naturally, demand separate instruction, which would in this case be a mere waste of power and means.

The initiatory lessons in all the branches certainly require personal explanation to bring the organ (voice, hand, &c.) into a correct activity. But, besides this care for the individual learner, it must be taken into account that the task is the same

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for all, that solitary practice is often wearisome to the pupil; and that, therefore, while single instruction offers more repose, and collective instruction more variety, some advantages cannot be denied to the latter. In the course of training, many points are even better appropriated where many learn together, than in any single teaching; all choral and orchestral duties, as well as all exercises of time and pitch, for instance.

In the study of composition, individuality may certainly be conspicuously apparent as early as in the stage of ballad (Lied) writing; nevertheless, collective instruction is practicable as far as to the more comprehensive tasks of the great rondo and sonata forms, premising that the classes are not too full, and that the teacher has time to observe all the members of it, and to judge and amend their separate productions, according to their individual standard and capacity. I have, at the Berlin Conservatory, gone through the first course (melody, harmony, ballad (Lied), and Chorale) with fourteen and sixteen pupils; the second (florid part-writing, fugue, small rondo form), with seven and nine pupils; and the greater tasks, with four and six pupils; and I should have been able to include still more.

For the greater tasks and final development of the study of composition and of execution, the advantages, and indeed the necessity, of separate instruction must be obvious. The more effectual collective training has been in giving a powerful impetus to the pupil's progress, while saving both his time and means, the more lavish can and must he be with both, to secure all that is attainable for his last and highest development. And the ability of teachers will best be shown in their being able, even in collective teaching, to individualise their pupils, and to permit the rights of personality to have full scope to ripen into maturity.

Knowledge of art and of the requirements of teaching; genuine love for art, and an unselfish, self-sacrificing nature, full of trust in better times, and readiness to lead youth towards them: qualifications like these alone give stability and conservation to such institutions.

Let them, then, since the name is once established, still be called "Conservatories." But their aim must be fixed at a higher point than merely to "maintain." Conservatism is the word applied in our days, so fertile in catch-words, to everything that clings to established institutions. But, as has been so often brought forward in these pages, that which is established is by no means always good or desirable. The best, indeed, it never can be. For an unceasing current of life—that is to say, of motion and progress—is appointed to mankind; death alone is immutable; and even what s dead dissolves and reassimilates itself by the laws that govern the elements. In opposition to "conservatism," we have the spirit of radical innovation, the destroying spectre of those who despair of a future, and fear progress; the last refuge of those misguided ones who have lost both possibility and hope of progress in the apparently overwhelming pressure of the present.

Let destructive innovation then remain distant from the peaceful world of art, nor even obtrude itself in the shape of envy, or fear, or faction! Love and perception will meet them victoriously, and hold out the protecting Ægis of peace.

Persistence in established institutions, merely because they are established, and

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because to do so appears a secure and comfortable course: this is abnegation of the office that is inborn to man in all his striving; this is the watchword of all such as fancy that their own hardened snail-like skins contain all the interests and prospects of the world, who cry out, with the feeble Louis XV, "*Après moi, le deluge!*"

Let our watchword be progress! it is the watchword of art. Nourished and enlightened by the thoughts and achievements of the departed great, we will consecrate our life and activity, beyond the daily span of time, to the future eternity, so that in the midst of our narrow personal existence we ourselves may enjoy the foretaste of the times that will come after us.

And when, "now or ever," the human spirit should seek and find satisfaction and new life in some other manifestation than in that twilight shrine of deeply hidden mysteries that we call music; if, now or ever, our Art should be deposed from the splendid dominion that she holds over the inmost life of the nations, whether she insinuates herself into our hours of silent happiness and of secret sorrow, sweet comforter and gracious companion! or whether she thunders in the joy or wrath of nations: if all this should be no more, even then we shall not have striven all in vain. To the self same spirit that we have fostered into activity and self-assertion: to it belongs all progress that can be manifested in art, as well as the progress that aspires beyond it.

FINIS.

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